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THE

ROYAL BAVARIAN CASTLES

IN WORD AND PICTURE.

A BRIEF HISTORY OF ALL THE ROYAL BUILDINGS

AND

AN EXACT GUIDE TO THE PALACES

WITH

NINETY-THREE ILLUSTRATIONS

COMPRISING

FORTY-THREE INTERIOR SCENES AND EIGHTEEN PORTRAITS

AND THE BIOGRAPHIES OF

CELEBRATED MEN OF THE TIME OF KING LOUIS II.

FROM THE GERMAN OF THE AUTHOR AND PUBLISHER

JOSEF LUDWIG CRÆMER

BY

JOSEPH HERBERT SPRANGE.

MUNICH 1890.

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Preface.

Having attained the fifth Edition of my description of the Castle of Chiemsee, establishing thereby the fact that public interest therein is increasing, and as the hitherto-existing works on the other Bavarian Castles leave, still, much to be desired, especially in word and picture; moreover having been requested, on all sides, to undertake this work, I have resolved, in analogy with my work on Herrn-Chiemsee, to publish a description of all the Royal Bavarian Castles, in which historical reminiscences of King Louis II should also be included, as well as of those men who took part in the achievements of his Majesty's creative genius.

In this, the most reliable of all guides, the reader will find, besides historical memorable occurrences and descriptions of the castles, many interesting facts which will be most closely identified for ever with the life and work of King Louis II, with his bold plans, his buildings and his surroundings; — for, if this work is to be complete, it must, of necessity, include, in word and picture, those who played rôles at this historic period.

This work, therefore, besides being a perfectly complete guide to the Castles, is an historical book for those who cherish the memory of the unhappy Bavarian king, and for those who desire a pleasant reminiscence of those lovely districts in which this "Lord of the Highlands" lived.

For this reason mention is not only made of the artistic King but also, to a great extent, of the Court of His late Majesty and of his suite, of which certain individual persons enjoyed eminent influence.

As regards those who took part in the building of the Castles it will be found that a special chapter has been devoted to Herr v. Dollmann, Chief Building Director; Herr Hofmann, Chief Councellor of Building and Herr v. Brandl, Councellor of Buil-

ding: moreover the most celebrated artists, masters in art trades and industrial contractors are mentioned in this book: in fact all who were connected, directly or indirectly, with the building operations.

The Biographies (in some cases with portraits) will give interesting information to many a stranger, and will remind those who are familiar with past events of many matters which might, otherwise, fall into oblivion.

May this work be greeted by every visitor to the "Bavarian Versailles"! May it meet with a friendly reception at the hands of the General Public!

Munich. June 1890.

The Author.

PART I.

THE CASTLE

OF

HERREN-CHIEMSEE.

Introduction.

The fairy-like Castle of king Louis II. of Bavaria on the island of Herrenwoerth in Chiemsee (the Bavarian sea) is the most attractive of all the Bavarian Royal Castles on account of its magnificent appointment in every artistical, if not quite truly artistic, sense. Travellers from all parts come to the lovely lake of Chiemsee to see the art treasures of the Bavarian Versailles with their own eyes.

The railwaystation Prien, the station for visitors to the Castle of Chiemsee is on the line from Munich to Salzburg.

The journey from Munich to Prien take 2 hours by express, 3 hours by ordinary (post) train. Fares from Munich (usual addition for express trains) Central Station:

	German	English	American
Single fare II. Class	4 M. 80 pf.	= 4 sh. 8 d.	= 1 $ — cts.
III. Class	3 M. 10 pf.	= 3 sh. 1 d.	= – $ 75 cts.
Return fare II. Class	7 M. 20 pf.	= 7 sh. 2 d.	= 1 $ 75 cts.

(From the Eastern Station in Munich — Ost-Bahnhof — the fares are a little less: travellers are advised to start from the Central Station).

From Tyrol the journey is viâ Kufstein to Rosenheim (change carriages, junction); from the North, too, viâ Eisenstein to Rosenheim.

From the East the route is viâ Salzburg to Prien.

Prien is a beautiful mountain village, with about 1500 inhabitants and an official court; the situation is pleasant and healthy; many visitors go there yearly for the summer months. From here, and especially from the lake, there is a beautiful view of the mountains, especially of the Kampenwand, 1678 metres high.

The village has become quite a town in appearance as it has been frequented by strangers so much, especially of late. The inns are all well furnished; the one worthy of special recommend-

ation being the Hotel Kampenwand, 2 minutes from the station at Prien; and, for visitors, the Hotel on the island Herrenwoerth.

The Chiemsee railway conveys travellers from Prien directly to the landing-stage of the steamers; this is a little village, of only a few houses, named Stock, from which two steamers, the "Herzog Maximilian" and "Luitpold", maintain communication with the Herreninsel.

This railway possesses 1 Engine and 10 large carriages: daily 13 journeys (the train is made up of 3—8 carriages according to requirement); junction with all daily trains arriving at, or leaving, the station of Prien. For those who enjoy the summer months at Prien the tramway affords a cheap and agreeable means of communication with the banks of the lake, and one which should be a great convenience to lake-bathers.

Although it is easy to be conveyed from other places, as well as Stock, to Herrenwoerth etc. in small boats, it is advisable, especially for ladies, to make use of the steamers.

The comfortably appointed steamer "Luitpold" holds 500 persons: it was built by the owner Herr Fessler, who also owns the other steamboat.

Lake bathing-houses are to found close to the steamer landing-stage: these are newly built and well managed.

The journey across the lake from Stock to the Herreninsel lasts only 15 minutes by steamer; the Alpine view towards the southeast is beautiful. By boat twice the time would be required. The view during this passage is not to be missed.

The walk from the landing-stage to the Royal Castle requires about 15 minutes.*)

The best and most convenient path to the Castle leads through the Restaurant. Here one finds comfortable accommodation and an inviting garden, as well as a sheltered verandah from which a fine view of the lake, the Frauen island, the royal castle and the surrounding mountains may be enjoyed; as the inspection of the castle requires $1^1/_2$ hours, a rest here is advisable. (Afternoon visitors have more leisure here than those who choose to join the greater morning crowd).

The Royal Castle Brewery provides excellent beer. Hot and cold food will be found always ready at the shortest notice. A large number of rooms are always ready for visitors in a wing

*) Travellers who find the ascent of the hill inconvenient will find a carriage waiting at the landing-stage.

of the old Schloss: prices, for a double-bedded room, 1st floor 2 M. 50 pf. = 60 cents, 2nd floor 2 M. = 50 cents. All these rooms, which are excellently furnished, afford the comforts of a first-class hotel and the east view of the lake and mountains.

An announcement from the Curatorium makes the following regulations as regards visitors to the Royal Castle:

"The Castle of Herrenchiemsee is open to the public from the 15. May daily from 9 a. m. till 5 p. m. Entrance 3 M. = 3 sh. = 75 cents for one person. Not more than 25 people admitted as one party."

Tickets to be only obtained at the office close to the landing-stage on the Herrenisland.

The Lake of Chiemsee.

512 metres above the level of the sea lies the largest lake in Bavaria; being about 19 kilometres long and 11 km broad its surface area is about 82 square Kilometres; its greatest depth varies from 130—150 metres. The rivers flowing into the lake are the Kitzbuehler-Ache which rises near Kitzbuehel in Tyrol and flows into the lake near Grabenstaett, and the Prien which flows into the lake by the place of the same name; the rivulet Alz near Seebruck flows out of it.

The south and part of the west borders are covered with moss; 33 villages lie on the shores; the circumference is about 60 miles. As larger places on the lake, starting to the north-west of Prien, may be mentioned: Holzen, Urfahrn, Gstadt, Gollertshausen, Seebruck (from here in $1^1/_2$ hours to Bad Seeon — properly Kloster Seeon, an old Benedictine foundation, — with famous sulphur springs, belonging to the ducal family of Leuchtenberg), Ising, Stettham, Chieming, Grabenstaett, Uebersee and Bernau. Let no-one who wishes to thoroughly enjoy the magnificent mountain views round the lake miss the excursion all round.

The lake provides various means of subsistence for those who inhabit its banks. The catching and sale of fish (especially pike, carp &c.) provides for many families; and the letting-out of boats is profitable at all seasons of the year.

The cultivation of fruit, cattle-breeding and a good trade in timber are also carried on in the district.

There are 3 islands in the lake: the Herreninsel, the Fraueninsel and the uninhabited Krautinsel.

The Chuem Lake

The Herreninsel.

The Herreninsel, 219 hectares in area, with fine, extensive woods and the old castle of Herrenwoerth (a former monastery given to the Benedictines by Duke Thassilo in 782) was formerly the property of the Benedictines, but since the secularisation of monasteries in Bavaria (in 1803) it had been in the possession of private persons who understood, only too well, to plunder the rich timberland for their own sordid ends.

About the year 1852 a certain Herr v. Fleckinger (an "Altbayer") was owner of the island; he soon sold it, however, to Count Hunoltstein for the wonderfully low sum of 84,000 florins, south German value. Count Hunoltstein managed the island for about 20 years, but, as he also owned property in France, he resolved to dispose of the island after the Franco-German war.

In the spring of 1873 four Wuerttemberg speculators, Messrs. Hackermueller, Schnell, Gut and Kleiber purchased the island for 300,000 florins.

And now the former mismanagement at Herrenwoerth began again on an increased scale: the woods were mercilessly cleared of their timber, the game shot regardless of future sport.

The church had already been converted into a brewery in Fleckinger's time; its towers had been pulled down, and the copper roofing and the bells turned into money.

But an end was put to this reckless, mercenary state of mismanagement when King Louis II purchased the beautiful island, and conceived the plan of building upon it a magnificent castle that should outrival, in extent and splendour, the palace of the French King Louis XIV at Versailles.

In August 1873 the purchase was effected by Herr v. Dueflipp, Court Secretary and Keeper of the Privy Purse to His Majesty King Louis II, the whole island being acquired for 350,000 florins.

A condition was made that the vendors might fell about 200 of the finest trees, but they accepted, in lieu, a further sum of money.

Later an excellent manager was appointed by his Majesty in the person of Herr v. Siegriz, Assistant Military Director, under whose rule the farms and brewery were most speedily set in order.

At present, Herr v. Siegriz having been promoted to the post of Staff Cashier, Lieutenant (retired) Bauer of Munich has been appointed Administrator of the island and castle, to whom all communications and complaints should be addressed.

While the castle-site, in a valley on the southern part of the island, is a proof of the truly artistic sense of the dead King, the farm buildings stand in bold contrast higher in the north, presenting an ideal view. Extensive fields and meadows, grazing land in the autumn, stretch away towards the fertile part of the island, and the wanderer, as he hears the melodious sound of the bells of the grazing cattle can more easily imagine himself far higher on some lonely mountain pasture than quite close to a splendid palace within which countless treasures are accumulated: — here, eternal unchanging Nature: there transient Art!

One cannot describe the impression made on the visitor by castle and island; it must be experienced. No traveller leaves Herrenchiemsee — the Bavarian Versailles — unsatisfied.

The Fraueninsel.

The village Frauenchiemsee with about 300 inhabitants, is situated on this island, with its cloister, several villas and an old church with an interesting porch. The convent was founded for Benedictine nuns by Duke Thassilo at the end of the 8th century, but was dissolved in 1803. At their special request the Sisters of the Order were permitted to reside in the convent; in 1836 the Sisters received permission from King Louis I to exercise their functions, and to establish an educational institution for daughters of civilians; this school is still in existence. The first principal of it was Irmengard, the daughter of Louis the German; her remains still lie in a metal coffin in the church vault. There is a restaurant on the island, the so-called Artists' Shelter; it is here that the famous Artists' Album is kept. The restaurant, which is used as an Hotel too, really belongs to Herren-Chiemsee and is, therefore, royal property. No friend of the beauties of nature, especially of mountain scenery, should fail to visit the Fraueninsel. The Gaisberg near Salzburg (1286 metres) can be seen to the East; this mountain, like the Rigi, has its railway. It is, in fact, usually called the Austrian Rigi and is the most grateful point of observation in the actual neighbourhood of Salzburg.

To the right of the Gaisberg is the Teissenberg (1334 m), then the Untersberg (1975 m); adjoining these are the following mountains: the Stauffen (1787 m), the Zwiesel (1814 m), the high

Goell (2519 m), the Rauschenberg (1691 m), the Watzmann (2714 m), the Hochfelln with its far-gleaming cross (1677 m), the Hoch-

The Fraueninsel.

kalter (2608 m), the Hochgern (1747 m), the Kitzbuchlerhorn (1994 m), the long, jagged Kampenwand (1678 m).

[An excursion to the Kampenwand is very well worth undertaking and entails but little fatigue. With the local railway from Prien to Aschau the latter place is reached in half an hour; it is then but an easy walk to Hohenaschau near at hand, from whence the Kampenhoehe is easily reached in about 3 hours. The winding road to the top of mountain presents no difficulty; and about 30 benches afford the wanderer a sufficient number of opportunities of resting on the way. On the Kampenhoehe, from which there is a superb view of the Alps and of Chiemsee, there is a house of shelter built by that friend of tourists the owner of the castle of Hohenaschau. In the castle at the foot of the mountain is the Hotel zur Burg. The Aschau estate is the property of the Baron v. Kramer-Clett family. To the right of the Kampenwand we see the Gedererwand, the Spitzstein (1595 m), the Hochriss (1560 m), the Kranzhorn or Grenzhorn (1365 m), the Heuberge (1398 m) with its beautiful stretches of grass-land, the much-frequented, oft-sung Wendelstein (1849 m) and the Breitenstein (1639 m).]

It is not easy for an admirer of lovely scenery to forget the ever-changing but always beautiful view of a sunset, seen from here. The summits of the mountains are first like gold, then purple-dipped and then, when a blue-gray veil hovers over them, there is a delicious, tranquil charm in the whole scene. And King Louis II was often a witness of the lovely moonlight effects which can be enjoyed to the full on this delicious spot.

Between the Herreninsel and the Fraueninsel lies the little uninhabited Krautinsel, which has its name from the numerous gardens it nourishes. The inhabitants and landowners of the two larger islands are its joint proprietors.

The King.

Louis II Otto Friedrich Wilhelm, King of Bavaria, Count Palatine of the Rhine, Duke of Bavaria, Franconia and in Swabia, born at Nymphenburg (a palace near Munich) on the 25 August 1845 (the birthday and fête of his grandfather King Louis I), first-born son of the then Bavarian Crown Prince, afterwards King Maximilian II and his wife Marie, Royal Princess of Prussia. He succeeded his father, Maximilian II, as King of Bavaria on the 10 March 1864, and died on the 13 June 1886 having nearly completed the 41st year of his life and the 22nd year of

his reign. As is well known, he lost his life in the Lake of Starnberg at the same time as the Asylum Director Professor Dr. v. Gudden met with his fate.

His first instructress was a highly-talented lady — afterwards the wife of General Baron v. Leonrod — who was succeeded in the services of instruction by Count La-Rosée, Staff Officer of the King's Body-guard of Halbardiers; the Count was immediately appointed Major-General and acting Adjutant-General on the King's ascending the throne, but died soon afterwards, namely on the 15 April 1864.

King Louis II
(1865.)

Mary
Queen-mother of Bavaria.

These pages are hardly a suitable place for a detailed account of the life of the Bavarian King, but certain reminiscences are necessary in this general sketch.

The Monarch, whose disposition was strongly inclined towards the ideal, showed, from the moment that he ascended the throne, the greatest artistic propensities and became surrounded so speedily by so many artists, both young and old, that, even in the

first two years of his reign, open differences of opinion between the King's financial advisers and "aspiring" artists are to be recorded.

But King Louis II was not only an enthusiast for plastic, but also for representative art. Music attracted him to a very great degree — and in the foremost place — the Opera! — Richard Wagner was summoned to Court, to lead the new departure in the Court Music and the singing at the Court Opera House: in consequence of this organisation Hans v. Buelow (and afterwards Hans Richter) was appointed Court Kapellmeister.

But, though Richard Wagner, for whom the King provided a home in Brienner Street, and who had great influence over the King, did not remain long to enjoy the protection of his Royal Patron in the latter's immediate neighbourhood (Wagner was obliged to leave the capital at the humble request of Burgomaster von Steinsdorf of Munich; whose "humble" request was rather based upon the jealousy of the higher classes than upon the dissatisfaction of worthy citizens), his noble aim in music was protected, cultivated and furthered from the throne to such a degree, that it owes its present existence and eternity chiefly to the opportunities afforded it by the artist Monarch. To enable him to devote himself exclusively to his Art, freed from all worldly cares, Wagner received for life a yearly income of M. 24000 = £ 1200 = $ 6000 from the King's private purse: — what funds flowed from the same source for the creation of the Wagner Theatre at Bayreuth, in addition to this it is impossible even to guess.

The year 1866 came — the war with Prussia; — as is well-known, the result was the foundation of the North German alliance the Duty Parliament and the Franco-German war. The years from 1866 till 1870 formed an epoch in the life of the young King of Bavaria: Count Bismarck, the North German Chancellor and Prussian President Minister, was decorated with the Bavarian Order of St. Hubert, which Order, according to its own statutes can only be conferred upon members or descendants of royal houses, who have done distinguised services in the cause of Bavaria. Louis I (the King's grandfather) regarded the Conclusion of Peace with Prussia as such a service — and the grandson the reigning King of Bavaria, shewed his appreciation of this his grandfather's recognition of merit by bestowing so high decoration upon its surprised recipient.

A second event was the King's betrothal with the Duchess

some time royal state was reduced to a minimum, the advancements made to the court theatre and for the court music were unimportant; there was hardly one member of the court staff who was dignified by the title of Excellency. But now all this was changed.

Each head of the court staff, even the Intendant of the theatre, was raised to the dignity of a chief court official with the title of Excellency; the lesser court officials and servants received additions to their salaries; the equestrian department was granted additional funds: the building department could hardly cope with the work imposed upon it; and this principally on account of the King's private building plans.

A further change then took place: the King's and the court building departments were separated, the former becoming a private work under the direction of Herr v. Dollmann. Here the plans were made for the King's cherished projects, regardless of cost; a state of affairs which rapidly jeopardised the balance of the privy purse.

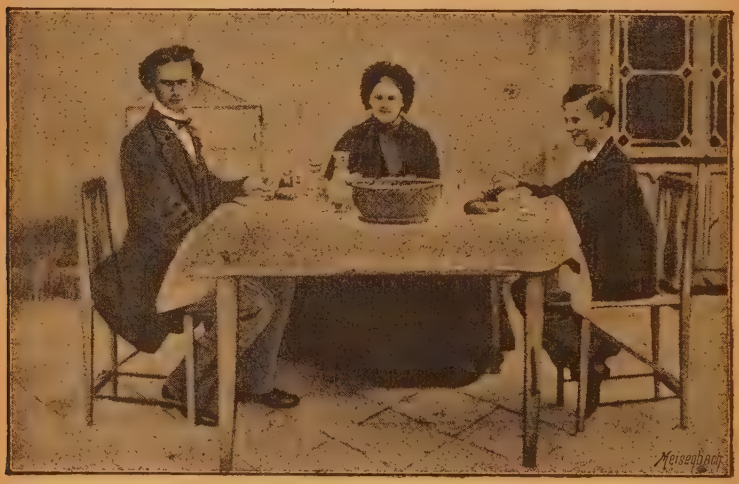
Crown-prince Louis and Prince Otto.

It is worth while to note the following facts regarding the civil cabinet of King Louis II: at the time of his accession the Counsellor of Court, Herr v. Pfistermeister, was chief of the cabinet secretaryship: several able jurists were here employed who were taken from the civil ministry of state: amongst these was the Minister-President Baron v. Lutz.

Although created Counsellor of State, Herr v. Pfistermeister was hindered, by external influence, from retaining his post of royal secretary, and he was soon succeeded by Herr v. Lutz. Already recognised as an eminent authority in matters of juris-

prudence this talented man easily gained the admiration of his sovereign; and it is not to be denied that the new Cabinet Secretary Baton v. Lutz, who had been made Minister for Justice 20. December 1869, (Minister for Education since 21. August 1871), enjoyed the greatest influence, after the King, in Bavaria, from first to last. He was succeeded by Herr v. Lipowsky and Herr Eisenhart in his position as Secretary of the King.

The latter was followed by the still comparatively youthful Dr. v. Ziegler (now Government President), the last secretary who had personal intercourse with the King on business matters. Dr. v. Ziegler was twice appointed to the post, and was the last Secretary of the King, no-one having been appointed after his second secession.



King Louis, the Queen-Mother and Prince Otto.

The other secretary at Court, who was entrusted with the finance, had equally his rôle to carry out: this was the Director of the Court Revenue, and the post was occupied from 1866 till about 1874 by Herr v. Dueflipp; he was succeeded by Herr v. Buerckel under whose administration the deficits became established and noticeable; then followed, in rapid succession Government Counsellor Herr Pfister, Captain Gresser and Counsellor Klug.

The King's Court consisted of their six Excellencies; Count zu Castell, Lord Chief Steward; Baron v. Malsen, Chief Lord High

Marshall; Count v. Pocci, Head Chamberlain; Count v. Moy, Chief Master of the Ceremonies; Count v. Holnstein of Bavaria, Chief Master of the Horse; and, later, Baron v. Perfall, Intendant General of the Royal Theatre and Music.

Of all these officials, only Count v. Holnstein appears prominently, who had great influence with his sovereign, and who was next to him on private as well as in official matters.

During the last 10 years King Louis II had entirely withdrawn into solitude, living only for his darling building plans and private theatrical performances.

It soon became impossible to conceal the King's shyness of his fellow-creatures any longer: his drives in Munich were guarded by large numbers of mounted police: — this unsociability could alone arise from a deranged state of health; and as the King's private funds became more embarrassed than was either desirable or compatible with normal conditions, and as the press began to treat of the condition of affairs at the Bavarian Court irrespective of persons, the royal agnates deemed it necessary to procure competent information on the subject of his Majesty's state of mind.

Dr. v. Gudden
royal chief medical adviser.

The result is known: it was decided to establish a Regency under Prince Luitpold, the King's uncle, who appointed the Counts Holnstein and Tœrring as curators and Baron Washington as companion to his Majesty. The day before this act of state was made known by proclamation a court commission was despatched to Hohenschwangau with Dr. v. Gudden, Asylum Director, to inform the King of the decision arrived at, and to place his Majesty under medical supervision.

This plan failed beforehand: the state commission (consisting of two Ministers of the Council, Herr Koppelstætter and Dr. v. Mueller)

could only convey the King to the castle of Berg on the lake of Starnberg after the proclamation of the Prince Regent.

At Berg, the favourite resort of the King's parents and, at one time, of the King himself, every preparation was made for the reception of the suffering monarch. At Neuschwanstein a suicidal tendency had already displayed itself; and Whitsunday 1886, the second day of the King's arrival at the castle of Berg, was also the day of his death.

This tragical occurrence in the world's history is too well-known to need a repeated description here. The King expressed a wish to walk in the park at about a quarter to seven on that dreary, wet evening. Dr. v. Gudden accompanied him; unfortunately, however, he sent the attendants back to the castle, at the King's request. At a distance of ten minutes' walk from the castle, on a spot where the path is nearest the water (perhaps not more than 25 feet from the edge of the lake), the King rid himself of his companion — probably by means of a blow in the face — and leaped into the water; the doctor followed, in spite of his wounds.

It appears that a struggle took place in the water, about 12 feet from the bank, which ended by the older man, Dr. v. Gudden, being overpowered. Both men, the King and the doctor, met their death in the waters of the Starnberg Lake; a floating hat led to the discovery of the bodies by the searching party of medical assistents and servants, shortly after eleven o'clock on the same evening. The news of the King's disappearance reached the capital at 9 o'clock, and at midnight the finding of the bodies was known throughout the city.

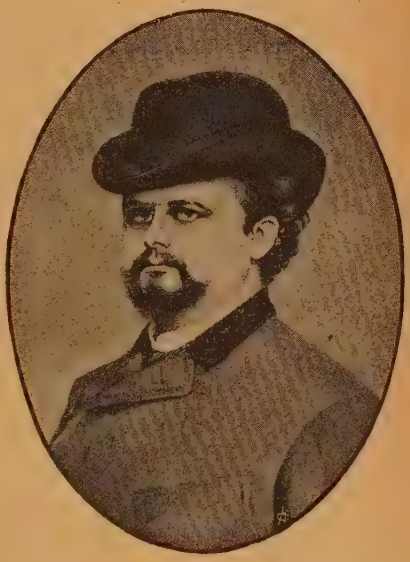
By 6 o'clock on the morning of Whitmonday large placards announced the royal tragedy of the Lake of Starnberg: the inhabitants shewed their sorrow and sympathy by their gentleness of demeanour. From 9 o'glock in the morning both bodies were laid in a room on the first story at Berg and the doors were opened to the public. At 4 o'glock in the afternoon the State Commission arrived to view the victims of this terrible drama, after which followed the embalming of the King's body. After the post-mortem examination the medical authorities pronounced their opinion that the unfortunate king had suffered from that most terible of all maladies, — madness.

The Royal Builder and his Executive.

As early as before the year 1880 the king had established a separate department (royal building office) for his private plans, at the head of which Herr v. Dollmann, a celebrated architect and, at that time, Court Counsellor of Building, was installed. This department was the sole centre for all business matters connected in any degree with the building and furnishing of the castles.

All artists employed received their instructions from, and worked under the supervision of this office. Its chief, who was afterwards promoted to the high rank of chief Building Director, was the centre point of all work: he was afterwards assisted by Herr Hofmann, an architect who had gained a name in the private service of the Emperor Maximilian of Mexico.

Herr v. Dollmann was pensioned in 1884 and was suceeded by Herr Hofmann, under the title of Court Counsellor of Building, who had directed the Intendancy of Court Building since the death of Herr v. Riedel.



King Louis II (1885).

The royal builder examined personally each plan, and insisted upon the carrying out of the same to the letter. Thus it often happened that a finished part of a building was pulled down and rebuilt because it did not meet with the King's approbation.

At first an architect was appointed to direct the building of each castle; for instance, Herr Hasselmann was long employed at Linderhof, but not until completion, for one day he was relieved of his charge and another architect took his place.

That this system was unproportionally costlier than building by contract was at last recognised and it was, therefore, suitably changed. At least once a year — at Neuschwanstein more

frequently — the king personally inspected the several building operations; on the occasions of these visits artificial representations of the finished whole were erected in order to give an idea of the general effect.

First-rate artists and the best art industrial firms received important contracts, for the execution of which many competent persons were called to Munich. By this the art-trade of the city has attained an importance never thought of in former times. This was especially the case when the castle on the island of Herrenwœrth in the Chiemsee was being built.

This site being at so great a distance from the King's court, the contract system was directly employed under the frequent supervision of the chief of the royal building office, who often made lengthened visits to the island, especially during the execution of the sculpture-work. The King, on the contrary, paid but an annual visit to the lake. This visit took place, from 1881, regularly from 29. September till 8. October.

During the first year the King occupied the so-called Prince's appartments in the Prelate story of the old castle and, for the last two years, the rooms completed in the new Schloss. During these latter visits the entire splendour of the illuminations was usually revealed, and even all the candles in the large mirror gallery were lighted.

It was quite in accordance with the eccentricity of the deceased monach that his silent arrival at the castle was always arranged for the hours of midnight.

He was attended by neither noble nor official; even the number of accompanying servants was very small. The head of these, of late years, was the well-known Quarter-master Hesselschwert, and aftwards the two grooms, the brothers Sedlmayer, were attendant on his Majesty; — the valet Meyer was always present.

The royal train usually arrived at mid-night; a special station was built between the stations of Endorf and Prien (the small building was removed in 1887), and from here the King's Road was constructed which leads to a point on the west side of the Chiem lake Urfahren, between Holzen and Breitbrunn. Thence the King was rowed by torchlight to the Herreninsel, where he usually landed at the Chapel. The passage was made in a specially-built gondola (called the King's vessel), which might be used for no other purpose.

Two workmen from the royal brewery at Herrenwœrth (the

smith and the cooper), dressed as sailors, had the management of the passage.

As it was the sole purpose of the visit to inspect the progress made in building, and as a general view of the whole effect had to be provided for the king, large numbers of waggon-loads of fir-trees from the woods, plants from the royal conservatories &c., were conveyed to the island, to be used as material in the construction of the scenery. So, for instance, the row of trees, planned to reach from the Latona fountain nearly to the lake, was represented by a high wooden trellis, covered with climbing plants and pine boughs, in order to form an impression of the appearance of the trees when grown to their proper height. (When the court gardener was asked by the king how long the trees would require to reach the height of the provisory trellis — 80 feet — he replied that from 9—10 years [really 20 years!] would be required, to which the king answered: "Surely the gardener will listen to reason!" — so it is said).

The king would often make excursions on the lake at night attended, mostly, by Hesselschwert only. These excursions ceased, as Hesselschwert once related to his Majesty a legend of the Lake which had an unpleasant effect upon him.

It only remains now to mention the names of those who were employed in building this castle:

Herr v. Dollmann was the directing architect: after he was pensioned, in 1884, he was followed by Herr Hofmann, who had already assisted him for some time.

The builder was Herr v. Brandl. The joinery and carpenter-work was carried out by Herr A. Ehrengut, the locksmith-work by Herr Moradelli, the marble-work by the firm Pfister Brothers, all of Munich.

The embroidery occupied three Munich firms, the pearl embroidery being executed by Fräulein Joerres. All the furniture came from the factory of A. Poessenbacher.

The gilding and decorative painting are from Herr Schultze's studio, the stucco-work is by a Viennese firm. Bronze and metal objects are by the Munich firms of Harrach, Krom, Rockenstein and Wollenweber.

The works of art will be later more nearly described.

The façade, with its figures, its the work of the Munich sculptors Wagmueller and Perron.

The Castle.

The studies for the plans of the castle, which necessitated the architects' frequent journeys to Paris and Versailles, required several years to prepare, during which time the Royal Builder, usually accompanied by the Chief Master of the Horse Count v. Holnstein and Herr v. Schamberger as travelling commissaire. as well as by a small number of attendants one of whom, Herr Hornig was each time in the travelling suite, often visited Versailles and the French capital. Much time was also necessary for procuring the building stone, all of which had to be conveyed to the island, so that the foundation-stone was not laid till 24. May 1878. Hardly nine months elapsed before part of the front building was already roofed over, so that the interior decoration could be begun at once. Building operations went on uninterruptedly until September 1885; then a want of funds was perceived which led to the well-known results.

The king received exact information from his architects about the building and façades of the palace at Versailles. A report on the subject, the result of carefully-made studies, is as follows: — The façade of the palace at Versailles on the garden-side consists of a middle front and two wings: to the right, the south or Prince's Wing. The whole of these three main buildings, seen from the front display, at the height of the first story, a length of 415 metres 12 centimetres, or, including the rectangular façades of the front, the extreme wings and the theatre, a length of 669 metres 96 centimetres. This extraordinary expanse of masonry is decorated with ornaments consisting of columns of the Ionic order above which are 102 statues of stone. The three façades of the middle building are, further, ornamented with six statues in niches, bringing the number of statues on the garden-side to 108. All the key-stones of the arches on the ground floor are adorned with male and female heads, those of the windows of the first floor with lions'heads and other various sculptural figures. The whole of this high façade is of hewn-stone, reaching higher than the ballustrade which hides the roof, and is completed by trophies borne on pillars in pairs at the corners of the principal story and by vases supported by columns in a simpler style between the windows. The trophies and the stone vases which break up the monotony of the long lines were destroyed at the time of the restoration. There are now only four trophies and six vases, at the extreme end of the north

wing over the façade of the theatre which looks out on the water-tanks.

The Palace, with Garden.

The Grounds.

As already mentioned, in order to have a better view of the whole, it is advisable to approach the palace, from the old castle, not by the foot-path but by the carriage-drive.

From here it is 10 minutes' walk to that place in the park (laid out by Effner) where the lake and the canal meet and where the Apollo Fountain (unfinished) is placed.

According to its Versailles model this fountain was to have been built thus: In the middle of the water-basin a group (in zinc) representing Apollo in his chariot of the sun: the chariot drawn by four horses and surrounded by 4 Tritons blowing trumpets, and 4 sea-monsters. There where to have been 12 statues between the fountain and the canal, six on either side, in the following order:

first side:	second side:
1. Roman Consul	1. Roman Emperor
2. Roman Emperor	2. Bacchus
3 Faith	3 Apollo
4. Leucothea and Bacchus	4. Helle
5. Hercules	5. Hercules (Farnese)
6. Juno	6. Cleopatra.

Of course, as regards detail, especially in the case of the vases and groups, variations were made from the Versailles original, as the King wished.

The crescent between the grand Allée and the Apollo fountain was to have received 12 groups in marble.

The view to the left fills us with delight: before us stands the magnificent façade of the fairylike castle on a terrace; in front of it a large fountain surrounded by plantations; in the distance a lawn with numerous flower-beds. The path to the castle leads along the latter.

The parterre is enclosed right and left by a beautifully-planted hedge of beech behind which, at proper intervals, are fine linden-trees. (To represent this living hedge a large wooden railing was erected which reached to the lake, but which now has been partly removed). — The King wished to have the view of the mountains from the castle-balcony, unbroken by the surface of the lake; an effect which was to have been attained by the high enclosure of this long lawn, which reached to the lake and which was also called the Grand Avenue. There were to have been

12 vases and 12 groups, in marble, on either side of the lawn. The lawn joins, in a crescent which was to have received 4 marble groups, the Latona Garden in the midst of which is that wonder of aquatic art the Latona fountain, four stories high, on the summit of which is the Latona group (Latona shielding her two children Apollo and Diana), executed in the finest Seravezza marble by the sculptor J. Hautmann at Munich. — After the Versailles model the group represents Latona on her knees, holding the youthful Apollo, beseeching Jupiter; at her feet the youthful Diana in an attitude and with an expression of the greatest terror.

The four steps are ornamented with 72 figures, heavily gilt, of monsters (frogs, dragons, toads, lizards, toads etc.) and half-monsters, the latter representing the transformed peasants of Lycia. At the foot of the fountain are the toads and lizards, all of which, when the fountain plays, throw water, partly into the basin, partly towards and over the splendid marble statue, without, however, wetting it in the least. On the right and left of the Latona group are two marble fountains, each with one jet and two basins.

By the fountain to the left are two statues, 8 feet high, on fine pedestals, representing "Water" and "Spring": on the wall dividing the two basins are two life-size figures, in Seravezza marble, "Deer and Hound" and "Panther and Bear".

By the fountain to the right we notice the following masterpieces by Hautmann: "Diana", "Venus and Cupid", and in the middle "Lion and Wolf", and "Lion and Boar". The space around the Latona group was to have been ornamented with 28 figures; the crescent before the lawn was intended to receive 4 figures — all of marble.

From the Latona fountain we traverse a flight of 22 marble steps, 84 metres in length, and reach the so-called "Water Garden" before the middle of principal building.

Here are two gigantic basins, edged with marble, with a capacity of 500 cubic metres each: each holds a mass of rock 13 metres in height. Colossal groups, in zinc, crown these rocks: — on the left the goddess of Fate on a mighty steed (which was formerly winged, as Pegasus); around the goddess are a number of figures, some favoured, some destroyed by her. This so-named Pegasus group is by the Munich sculptor Maison. The group to the right, by Ruemann, represents Fortune on her

Wheel; these colossal statues are surrounded by the figures of a number of sporting boys.

The marble rims of the two fountains are decorated with 16 allegorical figures of zinc, but which are richly gilt in contrast to the chief figures.

As the fountains no longer play the basins have been filled with water.

The Interior of the Castle.

It is with almost sacred awe that we cross the threshold of the fairy castle. — Perhaps we think of the tragic fate that so hurriedly overtook the almost worshipped Monarch, — perhaps our eyes are dazed with the unaccustomed splendour, the fairy-like beauty and indescribable magnificence: we seem, at first, to be carried away from earth to a magic palace that outrivals the extravagance of our most fantastic dreams.

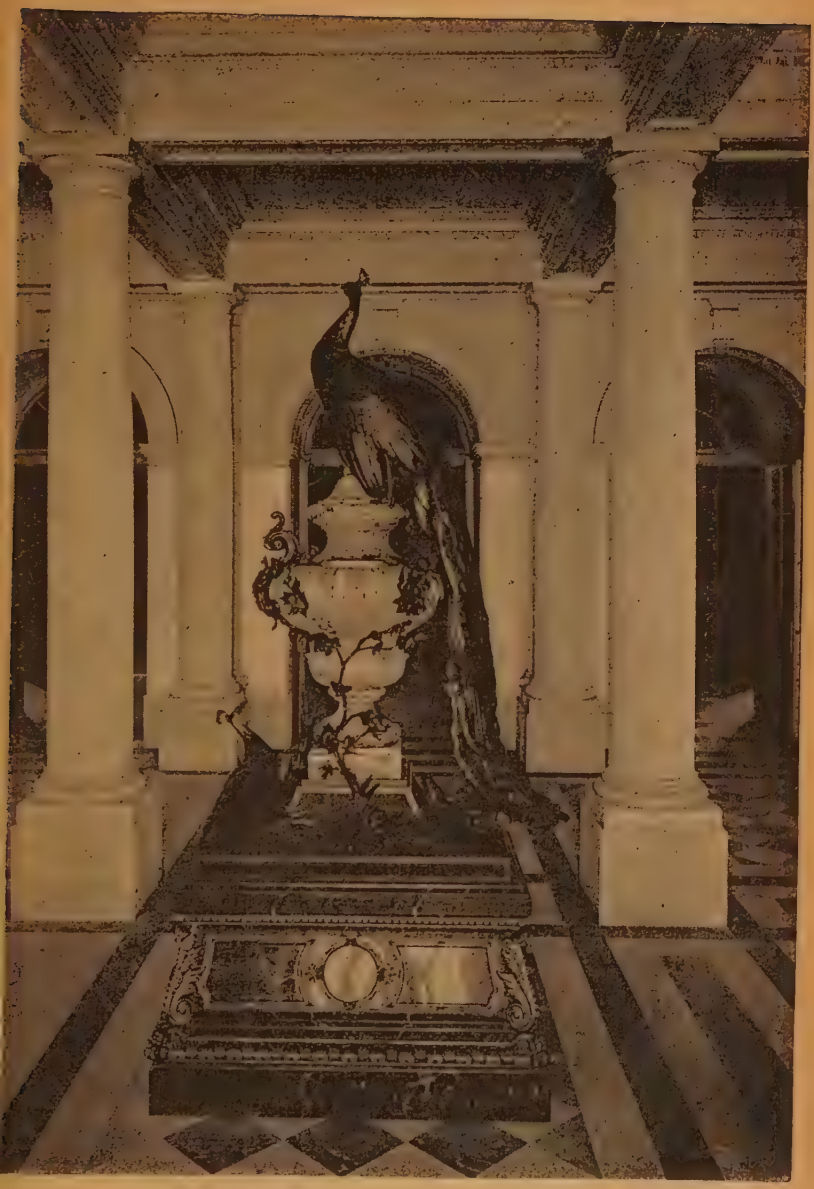
We find here all that prodigal luxury, aesthetic sense and the hand of the artist can create or provide, collected in a magic castle: enchanting paintings on wall and ceiling; the immaculate bodies of snow-white statues; curtains and portières of the heaviest silk and velvet richly and most artistically embroidered in gold and silver (in the most beautiful room a single curtain weighs nearly two hundredweight; there are many curtains in the palace weighing half this amount). Bric-à-brac of untold value; clocks, mirrors, lustres etc. of which every single object represents a fortune . . .

Immediately on entering the hall and

the Vestibule,

which we reach through one of the richly-gilt gates, an idea is aroused of the beauty and splendour awaiting us.

Twelve slim columns of the finest Tyrolese limestone stand on the mirror-like floor: on a pedestal of red marble, — that is to say, on a vase of French marble standing upon it — are perched a pair of peacocks in bronze, in more than life-size, with silvered necks, enamel bodies, heads and eyes also of silver — a master-piece of Paris art-work, said to have cost an enormous sum (about 150,000 M. = £ 7500 = $ 37,500). — Each feather, each vein in this rare work of art is imitated with the greatest refinement and truth to nature; the silver-enamel eyes possess wonderful expression. A plaster-figure of Venus is worthy of notice.



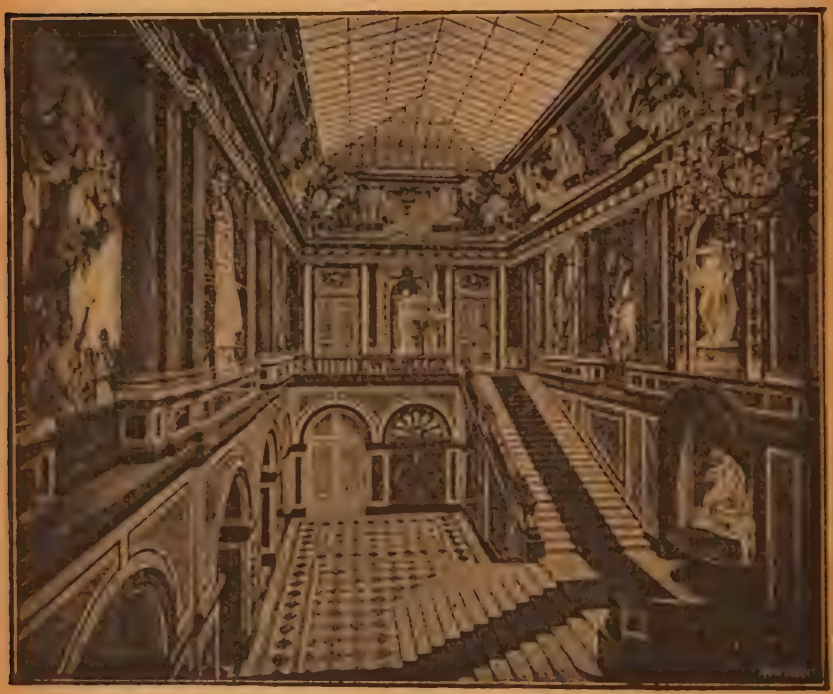
The Vestibule.

Trough the Vestibule we come to the

Court of Marble,

eighty square metres in extent, and from here, crossing a small unfinished vestibule to the

Grand Staircase.



The Court of Honour.

A flood of light pours through the glass roof of this marble hall, which is 35 metres long and 13 metres wide. The walls are covered with fine imitation-marble (Scagliola), beautiful frescoes*) charm the eye, in the niches are beautiful statues: Apollo,

*) The four large frescoes "Agriculture", "Trade", "Art and Science" and "Military Order" are by Ludwig Lesker; four other paintings, girls and cupids greeting the comer, are by the artist hand of Professor Franz Widnmann. The frieze displays the Quarters of the Globe, the corners the Elements.

Minerva, Flora and Ceres — executed by Perron; from the ceiling hang two lustres of crystal; golden emblems gleam from the corners; from the walls flow splashing fountains; and purple carpets, upon which the every-day visitor hesitates to tread, cover the marble of this magnificent stairease that may seek its rival on earth —

Passing a group of nymphs (Diana with two nymphs — the whole only a model), the stairease divides into two branches, that to the right leading to the Gallery to the King's Appartments.

To the left the Queen's Suite was planned, but never finished.

We are now on the first floor. Having passed through a small room (a kind of gallery) we reach the first of the eighteen finished halls, the so-colled

Room of the King's Body-Guard

(Hartschier-Saal, 16 by 10.3 metres).

These soldiers were well-known by their uniform. This room is in blue and gold; but the arrangement of colour is one that has rarely been seen. The walls are of gray marble, inlaid with brown, the lower part being green in shade.

To the right on gilt sockets, are twenty-four halbards, the shafts with blue velvet and gilt star-shaped nails. Blue velvet curtains, brilliantly embroidered, with heavy gold fringe, cover the walls. A crystal lustre with 85 lights hangs in the middle of the hall: the walls are of imitation marble: the doors are in gold and white, and the benches of pressed leather. The wall-paintings represent scenes from French history: — the Entry into Douai, the Battle of Neerwinden, both paintings by Langenmantel; the Entry into Arras by W. Roegge and six pictures by Professor Widnmann, namely: the Capture of Orsoy, the Fight at Leus, the Bombardement of Oudenarde; the Entry into Dunkirchen, the Taking of Limburg, the Capture of Salins — are worthy of the walls of this "Hall of Warriors"; carrying out the same idea, the ceiling is decorated with a warlike painting "Triumph of Mars" (surrounded by Furies, the Goddess of Dissention at their head: Eris holding a torch) by Professor Widnmann. We see here, too, the busts of the French Marshalls: Condé, Vauban, Turenne and Villas: the mantel-piece (marble) is decorated — as is the case almost in every room — with a valuable clock and two girandoles, the ornaments being increased in nnmber by numerous vases and bric-à-brac. Lately a large

cabinet has been added to the furniture of this hall. Standing on four spreading feet, it is 16 feet high; it is lined with blue silk, and was destined for the keeping of the royal insignia. The cabinet is inlaid with tortoise-shell and ornamented with gold-bronze. On the front are represented the Emblems of Music. Above is the monogram with the royal crown, surrounded by deities of the monarchy. The rear-side represents Juno in a charist drawn by pea-cocks.

Hall of the King's Body-Guard.

First Ante-Chamber

(13.8 metres long and 8.7 metres wide).

This room was for the King's attendants; the walls are also of scagliola and marble. The columns of this hall (which is decorated in lilac and gold) are ornamented with mirrors, reliefs and trophies, the whole presenting a majestic appearance. Two

rescoes: "The Capture of Lille" and "The Reception of the great Condé", six beautiful paintings over the doors*) and a mythical painting on the ceiling, "the Mercy of God to his Children on Earth" have a pleasing effect with their delightful colouring.

The gold embroidery on lilac damask of the curtains and portières betrays an increase in prodigal luxury: on the lilac damask chairs and seats glitter golden lilies (the emblem of the Bourbons); the parquet-floor is a pretty Intarsia imitation; on

First Ante-Chamber.

the mantel-piece is a most valuable clock — a masterpiece of foreign industry — and exquisite, massively-gilt candelabra hang before the mirrors: the walls are in white and gold.

*) These represent the Taking of Valenciennes (Schultheiss), the famous Carousal (Munsch), the King's Visit to the Gobelins Factory (Munsch), the Alliance with the Swiss (Schultheiss), views of Marly and Versailles (both by Watter).

(It is to be remarked that all the fire-places are of white or coloured marble; they are of no practical service, however, as the whole palace is heated by hot air.)

From the First Ante-chamber we pass into the still more beautiful

Hall of the "OEil de Boeuf"

(21.6 metres long and 13 metres wide).

Hall of the "Œil de Bœuf".

If one is reminded of Louis XIV. of France in every room it is especially the case in this hall, with its green-gold decoration and its walls broken by pillars. It derives its name from the oval windows; its prototype in Versailles was used as a waiting-room for imperial nobles admitted to royal audience.

The furniture and curtains are of green damask with gold embroidery and tassels. The paintings on the walls and over

the doors represent almost exclusively scenes from the life of Louis XIV. and in the middle of the room stands an equestrian statue of that monarch which is worthy of admiration. It was modelled, cast and carved by Messrs. Perron, Krom and Harrach, respectively, of Munich.

The magnificent, painted ceiling represents: Aurora, rising in the East of the Ocean, greets Astrios the Star-God, whereupon he fades away (hence the pale blue in the painting); Night ranishes: Chronos performs his Duties: it is by Professor Eduard Schwoiser. This painting is reflected in the oval windows on the narrow side of the room. A most costly clock (Paris work) stands on the no less costly marble mantel-piece. On all sides we see richly embroidered curtains and draperies, gold emblems, priceless bric-à-brac: every-where luxury that defies description and the cost of which it would be vain to attempt to estimate.

The four wall-paintings represent: 1. The Family of Louis XV. after Nocret, 2. Louis de Bourbon, Prince de Condé, after Serrure, 3. Philipp de France and 4. Louis XIV. on horse-back, the two last paintings after Mignard: the paintings over the doors represent: The King's Visit to the Hôtel des Invalides and 2. The Baptism of the Dauphin — by Walter, — 3. the Assembly in Versailles, by Langenmantel. The gold frieze is painted: a Procession of Bacchus. We find also in this hall four glass-doors (closed) and three lustres, with 270 candles, and four girandoles on two consoles.

From here we proceed to the pearl of all the rooms; a room which displays real royal prodigality, the

Room of State

(14 by 12.2 metres).

Although furnished as a bed-room, the King never used it as a sleepeng-appartment.

Amongst the treasures of this sanctum the greatest first attracts our attention: the large bed in its niche, unique of all the beds in the world; for it represents a value of ℳ 240 000 = £ 12 000 = $ 60 000!

Crowned by a richly-carved baldachin, which is hung with drapery heavily worked in gold, the bed stands on a dais approached by three steps. It is like a treasure-chest, with its rich gilding, costly carving and delicate paintings. The dais is covered with a valuable purple carpet embroidered with golden swans.

At the foot of this most costly of all beds we see a medallion of "Venus and Amor" on the reverse side of it, worked in pearls, "Nymphs clipping the Wings of Cupid asleep", on the bed-cover (of gold brocade) worked in colours "Venus and Mars" and, in relief, "Venus". The curtain behind the couch is rich in embroidered representations of mythological subjects. On the left side at the top the Reign of Venus on Olympus; below, her

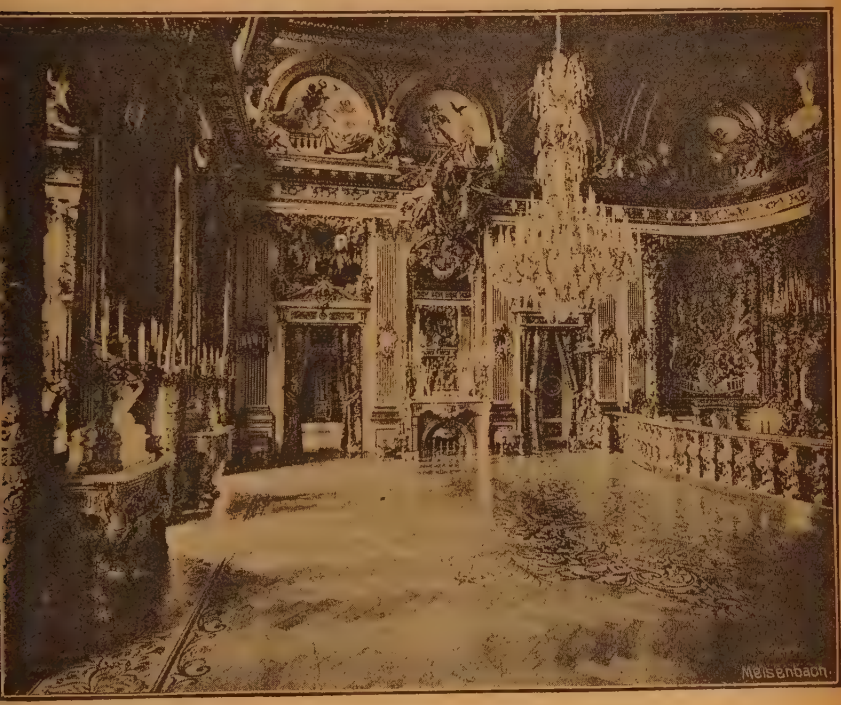
The State-Bed in the Room of State.

earthly power: on the right side "Jupiter and Ganymede", below, "The Rape of Ganymede" — and from the frieze of the lovely canopy gleams a gorgeous picture in relief: "Venus rising from the Sea": also the four gilt busts of Venus, Jupiter, Mars and Apollo. The drawings and composition of these works are by Professor Hauschild; the embroidery was executed by Fräulein Joerres. (The Direction of the Royal Privy Purse has lately

repurchased the best of these art-embroideries as they are the master-pieces of the world-famed Fräulein Joerres).

The canopy is further ornamented with ostrich-feathers; in front are a crown of precious stones and two vases. Let us now more minutely examine the treasures of this room.

On all sides the glitter of gold: but real gold. The background, the window-curtains (which alone weigh two hundred-



Room of State.

weight and more!), the Prie-Dieu and Altar: all glitter with the precions metal. A large lustre, two candelabra with 50 candles, and two tables for burning drugs; further, two mirrors opposite each other, two consoles and four girandoles form the furniture of this magnificent apartment, with two groups in marble — Diana, Cupid and Psyche, a costly clock and a marble statue of Ariadne.

Then the washing-stand with its heavily-gilt vessels — each of which is a work of art — the gold lustres, clocks, vases etc. spread a golden glow magical in its effect. Two arm-chairs upholstered in satin and worked with pearls stand by the bed.

The chief cornice is decorated with the following paintings of allegorical subjects: above the bed a figure of Bavaria, with Sceptre and the Palm of Peace, on either side Watchfulness and Wisdom (the Bavarian lion): to the left Fear of God, Mercy, Fidelity, War, Peace, Science, Music, Poetry and Art: on the right wall Industry, Virtue, Comfort, Justice and Truth. The ceiling is beautifully painted — Helios with his Steeds — by Professor J. Schwoiser. Four paintings of French historical scenes by Professor Julius Benezur complete the decoration of this unique room.

The subjects of these four pictures are: 1. The Baptism of the Duke of Burgundy; 2. The Siamese Embassy; 3. The Foundation of the Order of St. Louis; 4. The Mariage of the Duke of Burgundy.

The oak-floor is, like the walls, richly inlaid with palisander-wood. Cupids representing the Seasons are embroidered in the portières, the Quarters of the World in the curtains.

The three upper windows were curtained in red at the King's order; when these curtains are closed, the effect is fairly-like on the golden objects in the room.

Many have tried to guess the sums that this room has cost. In some books mention is made of 2½ million marks = £ 125,000 = $ 625,000: These estimates are too high: the right sum being 980,000 M. = £ 49,000 = $ 245,000. As certain objects, such as vases, clocks etc. have been returned to Munich, the value of the contents of the room may be estimated at something less.

Adjaining this room is the

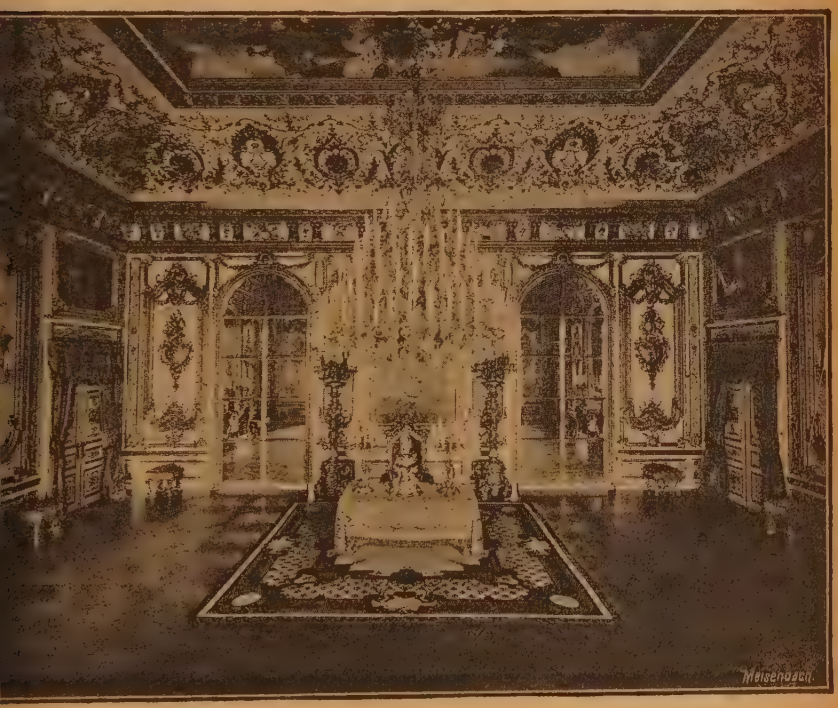
Council-Chamber

(13.9 by 15.2 metres)

which was also the King's study.

The prevailing colour of this equally luxuriously decorated room is light-blue (velvet) and gold. Ornaments: two candelabra, each for 18 candles; a large lustre, four girandoles, two large mirrors, and a group of cast-metal, gilt (Venus, Bacchus and Ceres). The curtains are embroidered with the Bourbon lily and the King's monogram in gold. All the wall-decorations are on a white ground and are of carved-wood gilt. Before the writing-

table with its secret drawers, upon which, during the King's life-time, a very costly and massive-gold writing-desk necessaire used to stand that, on account of its great value, was taken to Linderhof, is a chair upholstered in light-blue and gold surmounted by a royal crown, and 10 tabourets. Amongst the numerous objects of value we notice a Parisian clock in a niche near the middle window. At the stroke of the clock King Louis XIV.



The Council-Chamber.

appears (out of this work-of-art) to his bowing courtiers, disappearing at the last stroke of the hour. On either side of the clock are consoles with slabs of Spanish marble. The mantelpieces are of the same marble; figures representing Fire stand on either side. The carpet is the result of hand-work; the blue velvet table-cloth is worked in gold with the King's crown and monogram.

As in every other room, there is no lack of mythical mural paintings here: witness the ceiling: "Jupiter sending Mercury to the Earth" by Professor Eduard Schwoiser in his usual masterly style.

(The idea for this picture is as follows: the Gods are assembled in a half-circle, above them Jupiter and Juno; Mercury, hovering near, brings to King Louis II the decision of the Gods to protect his reign. Fortune empties her horn and presents the crown to the King.)

The gold-framed pictures over the doors — again out of French history — represent the following scenes: Louis XIV declaring his Nephew King of Spain; the Reception of the Doge of Genoa; the Pope asking pardon of the Cardinal; the King's Visit to the Academy of Science. The cornice is decorated with emblems of Religion, War, Peace and Royal Power.

On the wall is a life-size portrait of Louis XIV, just over the fauteuil. Two marble statues, of Minerva and Mercury are on the console-tables. A bust of Jupiter and gilt girandoles decorate the chimney-pieces. And now we approach a room that, in its splendour and magnificence, reminds us of that treasure of our child-hood the "Arabien Nights": it is the

Mirror Gallery

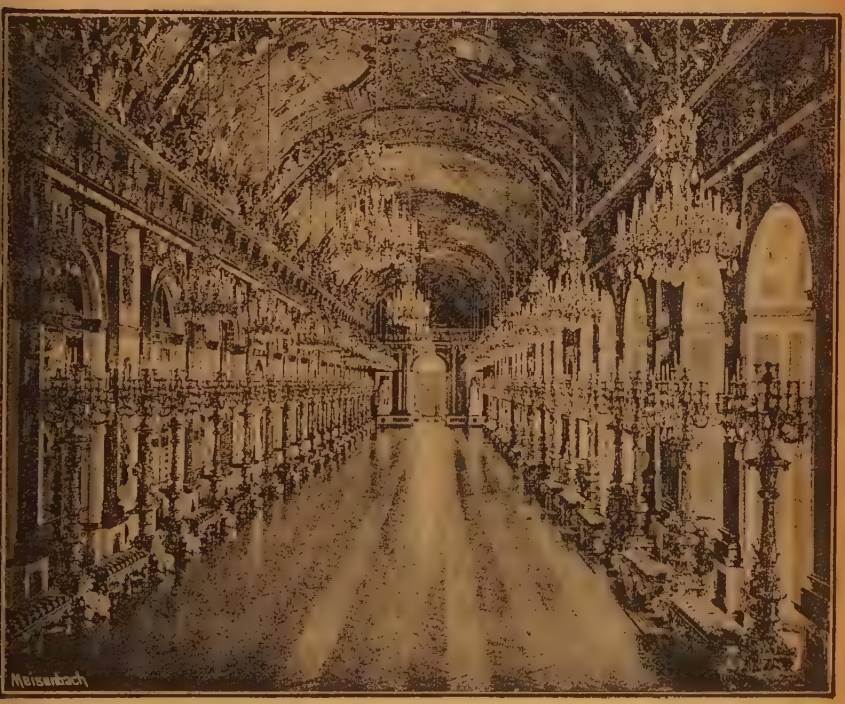
(75.5 by 10.5 metres: 13 metres high).

There is nothing on earth that can vie with it: in size or richness. The windows and looking-glass doors — 17 of each — are divided by 24 pilasters: 20 gigantic mirrors cover the walls and into these bevilled, inch-thick reflectors falls the light from the 33 splendid gold-lustres (capable of being simultaneously lowered by transmission) and from the 44 wonderful, enormous candelabra.

What floods of light, when all was illuminated for the Royal Visitor! — We notice here, on gilt pedestals, the busts of eight Roman emperors, closely copied from the antique, in different kinds of marble: 1. Vespasian, 2. Lucius Aelius Varus, 3. Vitellius, 4. Antoninus Pius, 5. Hadrian, 6. Comodus, 7. Pius and 8. Julius Caesar; all by Professor Spiess in Rome (who found, after his marriage with an antiquary's daughter, the originals of all these busts in a corner of his father-in-law's house). Here we see numbers of war-trophies in gilt bronze; in the windows valuable

vases destined for orange-plants, in the niches eight marble statues, copied from the antique. The latter represent: the Muse Urania, a Vestal, Praxiteles' Venus, Germanicus, Venus d'Arles, Bacchus, the Priestess and Diana of the Ephesians: all works of an enormous value of which an art-lay can form no idea.

The vaulted ceiling, rich in gilt sculpture, displays (18 small and 9 larger) scenes, episodes of the life of Louis XIV by the



Mirror Gallery.

most celebrated painters, for instance Piloty, Hauschild, Schwoiser, Munsch, Courten, Frank, Widnmann, Roegge and Watter.

The gallery has 17 high windows which form the chief part of the façade of the castle, and from which the best view of the park and lake is to be obtained. Blue velvet divans with gold-embroidered lilies stand in the windows, opposite the windows a corresponding number of mirrors are let into the wall. It is

worthy of notice that this gallery exceeds its prototype in Versailles, in point of length, by about 20 metres: and the plastic ornamentation here in only paint in the latter castle.

The interior decoration of this gallery cost 422 000 ℳ = £ 21100 = $ 105 500: the two corner rooms (the Hall of War and the Hall of Peace) cost, together, 90 000 ℳ = £ 4800 = $ 24 000. As is well known, King Louis II often ordered all the candles in the mirror gallery to be lit, only allowing a quarter of an hour for doing so. The effect of the 2500 candles, surrounded by mirrors and gleaming gold-embroidery, muet have been most magnificent.

To the right and left of the Mirror Gallery are the two corner rooms, equal in size, the "Hall of War" and the "Hall of Peace."

Hall of War

(10.5 metres square).

Hall of War.

This room, which is in the north part of the building contains battle-trophies; over the doors are warlike emblems of gilt metal. It is decorated in blue and gold. Five paintings adorn the ceiling: in the centre France — surrounded by Germany, Spain, Holland and Bellona. In the corners stand four candelabra, each for 18 lights; a crystal lustre hangs in the middle, with 85 candles and on the mantel-piece are two girandoles with 13 lights each. On the walls are the marble bust of the Roman Emperors: Marcus Aurelius, Nero, Septimus Severus and Caracalla (by Spiess); above the mantel-piece is a relief of Louis XIV as victor; underneath this, on the frieze of the mantel-piece, are fettered prisoners of war, in bronze.

This hall is of the same size and architectural style as the Hall of Peace opposite.

Hall of Peace

(10½ metres square).

Hall of Peace.

This Hall, to the south of the Grande Gallerie, is adorned with emblems of Peace. Here are the marble busts (by Spiess) of the Roman emperors: Trajan, Domitian, Tiberius and Caesar; also of Louis XV, on the mantel-piece: on the ceiling we see again France surrounded by Europe, Germany, Spain and Holland. A wall-painting, in blue on canvas, represents Louis XV dictating Peace. The furniture is in blue and gold. The lower trophies on the wall are of bronze, the upper ones of plaster. The fireplace and door-posts are of green marble.

(There is a magnificent view, from this hall, of the Kampenwand and the high plateau.)

We now come to the King's smaller private appartments, firstly to the actual

Bed-Chamber

(9½ metres square).

Bed-Chamber.

This room is ornamented by two candelabra and a large lustre; also by two stands for burning drugs, each with four dishes. There are two fire-places of brown French marble with six girandoles. The walls are covered with moiré silk and before the large mirror a bust of Louis XV in Carrara marble stands on a console-table of lapis lazuli.

This room and bed were often used by the King. The furniture, like the bed, is in blue and gold. On a column stands a blue glass globe in which is the night-light with its four-wicked candle. All the bedding, including the mattress, is of blue silk, the coverlet of gold brocade most richly embroidered.

The curtains hanging from the baldachin bear scenes from Bible history. On the front of the bedstead, which stands on a blue carpet, is an artistic carving — "The Toilet of Venus" — on the back "Christ on the Cross" in embroidery. On the ceiling, over the bed, is a relief: "Apollo and the Chariot of the Sun". Four pictures, mostly of Louis XV subjects, adorn the walls: — 1. Louis XV's Play in the Grande Gallery; 2. The Levée on the Coronation-day of Louis XV; 3. The Coronation; 4. The Order Festival in the Chapel at Versailles. In the corners are shields with the King's monogram. The ceiling is decorated with Cupids playing.

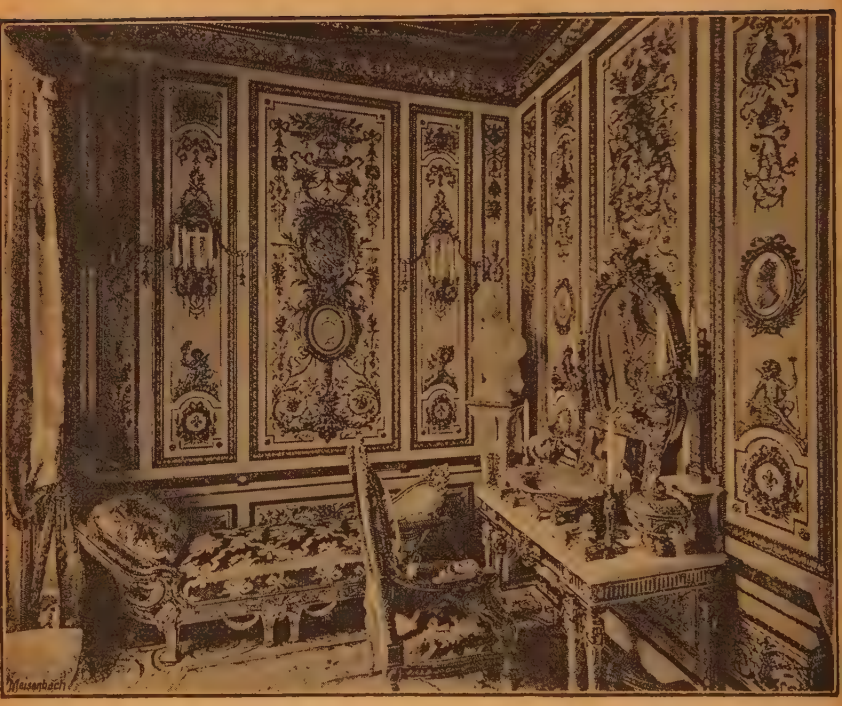
A Prie-Dieu, holy-water vessel and the gilt washing-service complete the appointments of this room. (This is the last room copied from Versailles.)

Adjoining it is the

Dressing-room,

a charming cabinet in pink silk, style Louis XIV, furnished as a boudoir, with the bust of Marie Antoinette and two medallions representing Louis XVI and Marie Antoinette. The transparent night-clock is worthy of notice with its three Graces as bearers of the Globe.

Remarkable, too, are two Sèvres urns, a console-table of white marble with a large mirror, an urn of Meissen porcelain, as well as the splendid carpet and pink silk chaise-longue. Connected with this room is a certain cabinet in yellow silk. From the bed-room a hidden spiral stair-case leads to the bath- and dressing rooms on the ground-floor, both of which will be described later.



Dressing-room.

The Royal Study

(10 metres by 9 metres).

A rare writing-table of rosewood, with secret drawers, stands in this green-and-gold panelled room, which — a Versailles copy — cost about 46 000 Francs. It was made in Paris. In the corners are two fire-places of red-brown French marble; on the mantle-piece of one is a valuable clock which also shews the weeks, the months and the year. The dial passes as equator over a globe. It now stands at the date of 11. October 1885. The walls are white and gold: six tabourets and two easy-chairs form the furniture; two bronze groups, "Mars and Juno" mounted on eagles, a crystal lustre for 96 candles, two console-tables and a gold pedestal with globe complete the appointment.

On the doors we notice the royal monogram and on each

side of it symbols of royal power; on the wall a picture of Louis XV and, on an easel, that of his wife Maria Lescynska of Poland. The ceiling is rich with gold on a white ground: on the cornice are figures of Venus and Mars, Juno and Jupiter, Ceres and Bacchus and Mercury and Minerva, all gilt.

The walls are further adorned with the following pictures: The Battles of Freiburg, Lawfelden and Fontenoy; the Siege of Antwerp and a painting "The King's Arrival at Havre".

The Royal Study.

From here we pass into the adjoining, oval

Dining-Room

(11.6 by 8.7 metres).

This room, which is in red and gold, is rich in porcelain. In the windows are tables of painted china, a most costly lustre

for 108 candles, of the same material, hangs from the ceiling and in the middle of the room there is a table, with two cloths, on which stands a gigantic bouquet of china-flowers.

The table in the middle is the table of the fairy-story: at the word of command it sinks through the floor to re-appear spread with dainties. On the walls of the room we notice busts and emblems: the vaulted ceiling is decorated with scenes of the

Dining-Room.

actions of Psyche (by Professor Widnmann): on the walls are representations of Fishing, the Chase, Fruit- and Wine-growing, Gardening and countrified Music; in the windows are tables with plaques. Two arm-chairs (shewing signs of usage), four tabourets and chairs, SIX large looking-glasses, eight girandoles, two fire-places and a couple of clocks complete the furniture. In this room the following objects are remarkable: four blue porcelain

tables (imitation Sèvres), two consoles with white slabs and two female figures of white marble (the mistresses of Louis' XIV.: Maintenon and Dubarry). Above the doors are the ladies Pompadour and Mailly.

This wing of the building is closed by the

Small Gallery

(30 metres by 4 metres).

Small Gallery.

This gallery has two corner-rooms. Like the large gallery it is rich in mirrors which correspond to the bow-windows. The chief colours are lilac and gold: and we find here five crystal lustres, each for 36 candles and 8 marble-topped consoles. The walls are of Scagliola; on the cornice are allegorical figures (Wisdom, Peace, Justice, Heroism, History, Eloquence and Perfection): and on the vaulted ceiling are three charming paintings

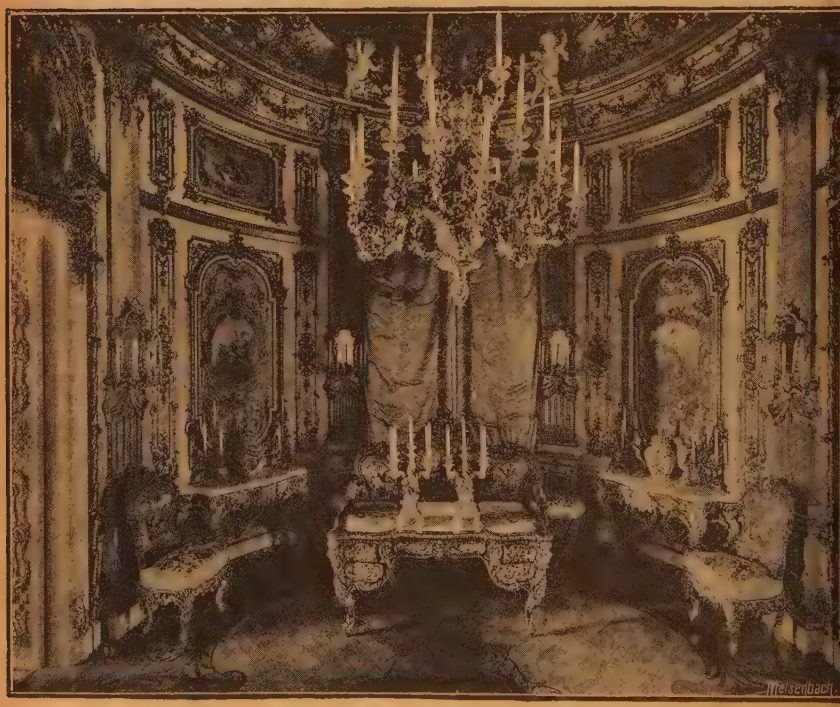
by W. Rögge namely: "Prudence", "Foresight" and "Apollo rewarding Science and Art". In the side-niches are four statues — the quarters of the world. — The furniture is covered with purple velvet and prodigally worked in gold: for Arabs serve, figuratively, as light-bearers. The floor is inlaid with rosewood.

The two corner rooms of this gallery which is, in itself, a miniature of the Grand Mirror Gallery, each possess a beautiful ceiling: that to the east "Vulcan and Pandor", that to the west "Prometheus and the Fire". The gallery was used as an after-dinner promenade. (From here a good view of the lake is to be had, and one can reach the second staircase leading to the ground-floor by a side-door.)

Returning through the dining-room we come to the so-called

Oval-Salon

(8.2 by 5.8 metres).



Oval-Salon.

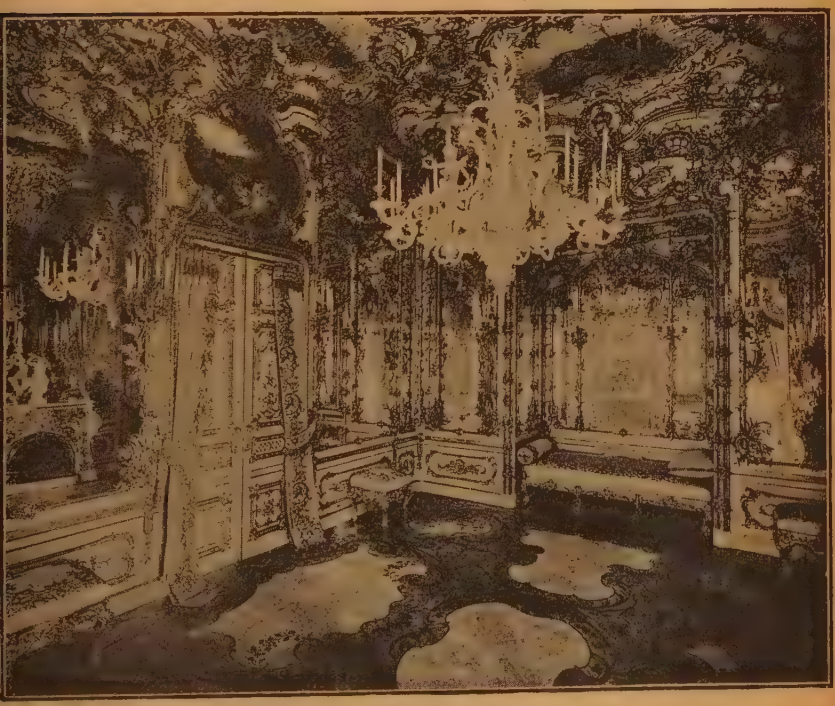
This room is in white and gold. The marble framework of the doors is decorated with gilt bronze: the walls are covered with mirrors framed in porcelain: a rose-wood writing-table and a lustre for 24 candles (from the Royal Saxon Factory at Meissen) lend a pleasing colour to this pretty room. Every-where white silk: above the doors are two pictures: "A Performance at the Theatre under Louis XIV." and a Hunting-scene by Ferdinand Piloty. The ceiling (by Munsch) represents an allegory. Here, too, are worthy of notice: four consoles of Meissen porcelain, a large mirror and a clock: further a sofa, 4 chairs, 4 tabourets and a number of girandoles. The rosewood table is said to have cost over £ 1000 = $ 5000.

The four Seasons and the Elements are represented by porcelain medallions: the walls are adorned with motives of Fontaineblau.

Now comes the so-called

Room of the Chase

(5 1/2 by 6 1/2 metres).



Room of the Chase.

The spaces between the mirrors on the walls are covered with fine porcelain garlands: similar decorations adorn the fire-places: on the ceiling we see Atlante and Diana. The lustre, with 36 candles, is a model that was to have been, later, executed in ivory. On the ceiling are Hunting-Scenes. The walls are of wood-carving, with mirrors let in, and hanging wreaths of porcelain. In a niche stands a luxurious blue sofa with mirrors on either side. The four paintings over the doors are: 1. Return from the Chase. 2. Hunting Scene. 3. The Shepherd's Present. 4. An Idyl. The floor is inlaid in four different kinds of wood.

From here we come to the

Round Staircase,

of stone with its wrought-iron gilt ballustrade. This takes us down to the ground-floor, and first of all to the

Bath

(10 by 8.7 metres).

The Bath.

It is round, of marble and about five feet deep. It is approached by a flight of steps and holds about 75 cubic metres of water. In the bath-room is a lustre of Venetian glass. The marble for the bath is Tyrolese. The frescoes have been greatly damaged by steam. The paintings on the ceiling and walls (the Birth of Venus and the Toilet of Venus) were not to the King's taste: when he bathed he had the pictures covered over. From an artistic point of view the paintings, which cost about cost 6000 ℳ. = £ 300 = $ 1500, present nothing worthy of notice. This bath-room was often used by the King. In conclusion we come to the

Bath-Toilet Room

(6 metres by 5 metres).

to which the secret stairway from the royal bed-room also leads. It is all in pink silk. The lustre is only a model of a design in ivory.

Bath-Dressing Room.

The little room has a sofa in a corner, with looking-glasses to the left and right: the walls are all wood-carving and mirrors with garlands and birds: all heavily gilt: the rose-coloured furniture is richly worked in silver.

Two paintings on the walls: Venus, and Diana rising from the Bath. A lovely nude figure on the ceiling represents "Water".

One must not forget the marble figure of "Zeus mounted on the Eagle" and the gold birds in the carvings.

Revue.

We are now again on the ground-floor: let us examine the machinery for the fairy-table: — a word, however, beforehand.

In this wing the small gallery was finished but not the staircase, as was the case in the other wing: this may trace it's origin to the King's desire for an idea of the whole.

The rear-wing that we have left shews, on its plan (see plan) many halls that are either unfinished or not yet begun.

For instance, the large side-wing in which the Hall of Hercules and the Chapel were to have been. Here, too, was projected the so called Hall of Abundance that was to have been most luxuriously appointed; also Halls of Diana, Venus, Mercury and Apollo. It is worthy of notice that the first-completed wing is longer than its model in Versailles, the result of an inspiration of the King.

The projected side-wing on the other side is finished as far as the foundations, the less important buildings exist only in the plan. The gardens in the rear were never begun, so that the following plan will be of use in aiding us to form a plan of the whole.

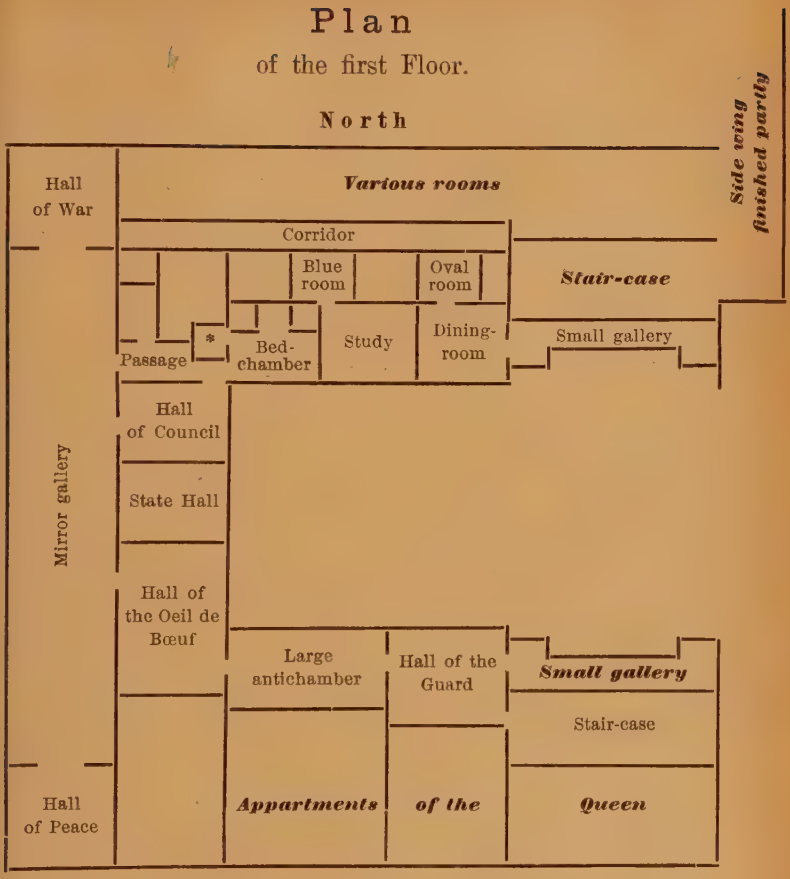
Many false estimates have been made as to the cost of decoration and furniture. The following figures are authentic:

The total cost of interior decoration and furniture is 2 953 000 ℳ = £ 148 100 = $ 720 500; smaller works-of-art have been removed already to the value of 101 200 ℳ = £ 5060 = $ 25 550, so that the present value represents the sum of

2 850 000 ℳ = £ 142 500 = $ 712 500.

Plan

of the first Floor.



*) Toilet room.

The dark letters indicate that these rooms &c are not completely built.

The Castle of Berg

on the Lake of Starnberg.

Introduction.

Having inspected the Bavarian Versailles we now direct our steps towards the other royal castles. The espression "royal castles" strictly applies only to Chiemsee, Linderhof and Neuschwanstein, nevertheless the castles of Berg and Hohenschwangau will be described and a few words devoted to the Schachen shooting-box.

The railway-route to all these castles is double, that is to say, as they all lie towards the south in the Bavarian mountains the route from Munich can be chosen either to the east or west. The eastern route will be mostly frequented in 1890, as most of the castles are near Oberammergau, the Home of the Passion-Play; this route will, therefore, be described first, the western route serving, as it were, to complete the circular tour back to Munich. Circular tickets, available either way, are issued in Munich; they afford every convenience to the castle-visitor.

The Journey.

Leaving the Central Station of Munich we pass the palace of Nymphenburg, with its park, on the right side. A quarter of an hour later we reach Pasing where the line branches off via Buchloe to Lindau — our return route. The line to the left brings us in 45 minutes to the Starnberg lake. Just before reaching Starnberg we see, on the left side, the castle of Leutstetten with its model farm, the property of the Bavarian heir-presumptive Prince Louis. At the same time a glimpse is obtained of the lovely valley of Muehlthal which the train passes only too quickly. According to legend the first German Emperor, Charles the Great, was born here.

Starnberg.

Our next goal is rapidly reached — Starnberg. Long before the train stops we have a view of the lovely lake, with its hilly banks upon which the wealthy merchants of Munich and other cities have built their villas. In the distance the range of mountains forms a magnificent background to this beautiful panorama.

A large building, the old castle, now used as offices of law and government, is to the right on a high hill. Not far from this is the Castle of the late Prince Carl of Bavaria with its mausoleum. Below stretches the "village" of Starnberg towards the south. From here as far as Tutzing is an unbroken line of villas. The names of these villages of villas on the right bank of the lake are: Niederpoecking, Possenhofen with a castle belonging to the Bavarian Ducal family, Feldafing, Garatshausen (castle and park of the ex-King of Naples) and Tutzing. The

castle-garden (à la Miramar) on the lake is worth seeing. Half-an-hour's walk to the Ilkahoehe (Ilka Height) is rewarded by a splendid view of lake, mountain and valley.

Tutzing is the junction of two railways, the one to the east being the short line to Penzberg, the other leading viâ Weilheim and Murnau to Oberau, the starting-point of the further journey by road to the King's castles.

The Castle of Berg.

Before visiting the scene of the King's death we must return for a moment to Starnberg, for the purpose of shewing, briefly, the reasons for writing this book.

The castle, to the north-east of the lake, is reached by boat in half-an-hour, by steamer in les than 10 minutes. — It is only partly visible from the water as the trees and shrubs of the ancient park prevent the eye from enjoying a full view of the romantic, idyllic, melancholy solitude so loved by the King. — It was the favourite abode of his youth. His parents spent a great part of the year with their court here. After having assumed the reins of government the youthful monarch would retire hither to recuperate his energies exhausted with tending the welfare of his subjects. A picture in the castle represents his first entry into the castle as King.

Description of the Exterior of the Castle.

The castle, which is in plain style, was built (says an official description in the 17. century) by one Baron Hoewarth, from whom it was purchased by the Elector Ferdinand Maria. In the following century, the period of incredible luxury at all courts (especially after the French model), there was no lack of magnificent festivals at that of Bavaria: at these the "Bucentaur", a vessel built in splendid style after the model of the Venetian Doge's galley, was always in requisition. Max Joseph I., first King of Bavaria (died 1825) and great-grandfather of Louis II., transformed the woods into a fine park; after his death, hower, and during the reign of Louis I. neither castle nor park underwent any particular change. Maximilian II. restored them about 1850 and from this time dates the most brilliant period of this royal residence. The castle has a turret at each corner. On the

north-side, in the middle, is a fifth and higher tower; under this is the gate-way surmounted by the Bavarian arms in stone.

As already stated, the castle was altered by King Maximilian II into the same style as Hohenschwangau. — English Gothic, often incorrectly termed Tudor. The whole site of the castle is not extensive: passing through the front court-yard one enters at once a carefully-tended road leading directly into the castle which has two stories above the servants' quarters on the ground-floor, in the uppermost of which are the royal appartments.

The tour of inspection begins on the first floor with the rooms of the Queen-Mother, three of which are remarkable, namely:

The first room, which contains valuable paintings, for instance scenes from Don Carlos and views of Hohenschwangau: it has its historical reminiscence, for here stood the bier of the faithful medical attendant Dr. Gudden, who met with the same tragic fate as his royal master.

The second room, with views of Rome and Munich and of the Lake of the Four Cantons; also Scenes from Richard Wagner's operas: nothing alse of interest.

The third room displays a greater collection of pictures and is more luxurious in every respect. Two pictures are subjects from the lake of Starnberg: the Rose-Island and the Chapel near Feldafing; besides more scenes from Wagner's operas and other classical works.

This room is of historic interest as it was here that the King's body was placed after it was recovered from the lake. One can hardly use the expression "lay in state" as the body was simply laid in the bed and covered over. Two gens-d'armes kept guard and a few candles burnt in the girandoles at the head of the bed.

In this simple state the Bavarians found their beloved King when they came, in great numbers, to take their last weeping fare-well of him on the memorable Whit-Monday of 1886. Especially the country-folk of the neighbourhood of the lake came in crowds to pay a last tribute of respect to their monarch.

The other rooms on the first floor, like the whole interior of the castle are simply furnished and are not especially remarkable.

On the other hand the second-floor, in which the King's appartments are situated are more luxurious and we notice many works-of-art. First of all, the

Dining-room

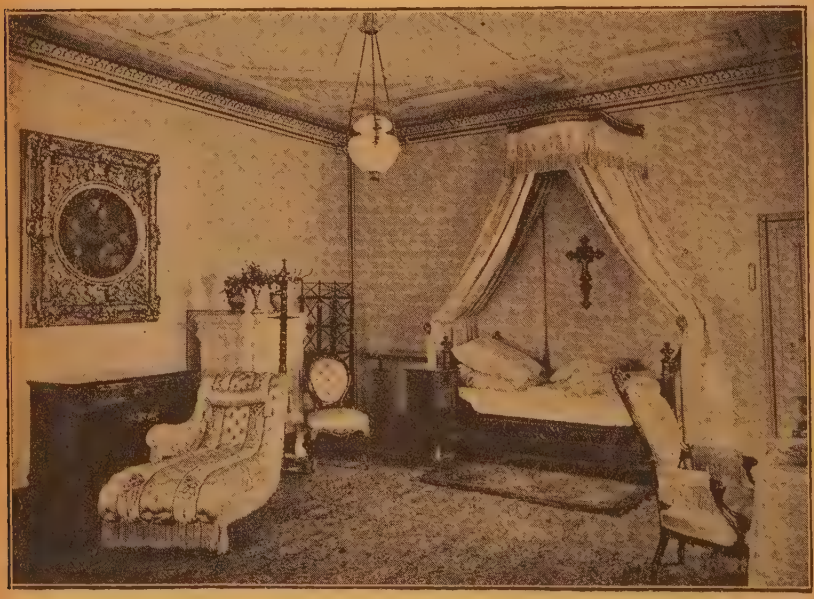
in white and gold. The pictures are chiefly scenes from Wagner's operas. There are busts of Louis XIV, Marie Antoinette, General von der Tann and Richard Wagner: also bronze-figures of scenes from Faust, and a porcelain figure (descendants of the House of Wittelsbach) completes the list of ornaments.

From here we proceed to the

Study

of the King, where we notice numerous alabaster statuettes: Goethe, Lohengrin, Tristan, Parsival, Siegfried etc. then Max Emanuel and Louis XIV; in the corner "Tannhaeuser" and "the Flying Dutchmann"; we now come to a passage leading to the bed-chamber (white and red). In the passage is the already-mentioned picture "The Kings First Landing at Berg" and representations of the Feasts of the Bavarian Order of St. George. In the

Bed-chamber



Bed-chamber.

are many valuable pictures for instance: Hohenschwangau, Louis XIV with Molière, the Empress of Russia, who was the King's guest at Berg between 1870 and 1880. In the bow-window of this room are 12 models of Wagner theatres and two busts: Richard Wagner and Lohengrin.

In the garden at the rear of the castle is the chapel in Gothic style, decorated with pleasing pictures by Professor Hauschild. It is furnished with a sopha and a Prie-Dieu.

On a low hill stands the Kiosque with its gold cupola and many-coloured windows: it was a favourite dining-place of the King.

The park, laid out in a style that is half French, half English, on a height, reaches to the edge of the lake and is very large. It is threaded by beautiful paths the lowest of which was chosen by the unfortunate King on the evening of the 13. June 1886, perhaps with the fixed determination beforehand, of then carrying out his suicidal design. At the place where the path approaches nearest to the lake the tragedy took place. Shortly before 7 o'clock in the evening the King fled from Dr. v. Gudden, who was accompanying him on his walk, and leaped into the water followed by the Doctor. The fatal struggle, when ended in the deaths of the two combatants, appears to have take place here, in the shallow water.

Monument.

A wooden cross in the water marks the place where the bodies were found and the Regent of Bavaria, H. R. H. The Prince Luitpold has erected a monument to his unhappy nephew on the bank of the lake, from the design of Herr Hofmann Chief Counsellor of Building.

The supposition that the King rested with the Doctor on a seat near at hand is probably incorrect.

The bodies were recovered at 11 o'clock the same night: the rest is known to history.

At the end of the park there is a gate which renders a return unnecesary.

Having left the park Leoni is reached at once (stopping-place for steamers). Half-an-hour's shady walk brings us to the Rottmannshoehe, the highest hill close to the lake and with the most extensive view: opposite are the villas visible, from Starnberg to Tutzing.

There are many villas around the village of Allmannshausen, the next point reached.

In the lake, but nearer to the opposite bank is the Rose Island with its high trees that surround the tiny castle. The loveliest roses are cultivated here. This was a favourite banquetting-place of the King and the Empress of Austria.

The next point is Ammerland (stopping-place for steamers) with the castle of the poet, the late Count Pocci; then come Ambach (stopping-place) and lastly the most southern point of the lake, Seeshaupt, with landing-stage and railway station. This is a very picturesque old village with an ancient, interesting church. From here we quickly reach Bernried (station), with the castle belonging to Baron Wendland; the park is extensive and beautiful. There is a celebrated brewery here. From Bernried we arrive at Tutzing, from which place we continue our journey by train.

The railway soon carries us from the lake-scenery into the shade of pine-woods only broken by an occasional village.

The next stations are Diemendorf and Wilzhofen, near the latter is the castle of Paehl, to the right. Then comes the little town of Weilheim on the Amper. The railway to Peissenberg branches off here. The Peissenberg, 8 kilometres from Weilheim, is often called the Bavarian Rigi; it is 1000 metres high and its summit offers a magnificent and extensive view, Munich being visible in clear weather.

By the line to the east, which ascends gradually, we reach Murnau, the terminus of the Bavarian State Railway, passing the stations of Polling, Huglfing and Uffing. As we saw the lake of Starnberg before reaching the station of Starnberg so we now have a fine view of the Staffel lake before entering the station of Murnau.

Murnau, an important market-town on the Staffel lake is a favourite summer-resort. Of the numerous islands the most remarkable is the island of Woerth with its chapel and gigantic Boniface linden — three hundred years old. In 1889 the Munich Local Railway Company built a line from Murnau to Partenkirchen to lighten the traffic to Oberammergau. This railway takes us to Oberau. Here we leave the train, whether we are going to the Passion-Play or to the royal castles; in either case we must mount the high Ettal hill. (There are plenty of vehicles at the railway-station, but the old road is the shorter for pedestrians.)

Ettal.

We see the monastery at once: it was formerly an abbey of the Benedictines and is said to have been founded by Louis the Bavarian after his return from Rome: at the beginning of the 18. century it was restored. Dr. Holland remarks as follows: A certain Etho of Welfish origin (died about 910) retired into monkish life with several companions. The grandmother of the emperor Louis was likewise of Welfish descent: a fact that may have been of influence upon the imperial decision as to this site. It is always interesting to remember that historical facts point to certain reasons for the probable motive of the emperor Ludwig's desire to found a shrine after the type of the Temple of the Graal. The emperor's father Louis the Severe was in personal relation with the poet of "Titurel". The original plan of the Ettal Rotunda bears a startling resemblance with the Graal Temple. As Titurel was guided by celestial direction to the site of the temple, so was the emperor guided by the supernatural figure of the Virgin. The rocky, unapproachable forest-regions are closely alike. Then we find the same strict rules of life, incomparable with the rules of other similarly religious institutions and which so strongly resemble the rules of the Templars, that company of chosen ones who guarded the holy Graal: spiritual and worldly knights were united in the monastery. Twenty monks and thirteen married

knights were appointed to live together. The strictest morality was enjoined. The Knights were ruled by a Master, the Dames by a Mistress. The re-marrying of widows was permitted. The children were sent forth into the world at the tenderest age, as from the Castle of the Graal. (On Monsalvat only the King was allowed to marry.) Later a school for noblemens' sons was added, in connection with the monastery. — Ettal is now in the possession of the Pappenheim family. The first church was built in Roman style (1330—1370). The present building dates from the middle of the last century. In the church is Emperor Louis'

Ettal.

wonder-working white figure of the Virgin, a Madonna of alabaster by the Italian Nicolo Pisano, still the goal of numerous pilgrims. In the altar-chapel is an interesting fresco by Martin Knoller; also the ceiling of the cupola, which represents the history of all monasterial orders, is worth noticing. The church is a pretty specimen of the architectural style of its time and is rich in paintings, reliefs and wood-carvings: it is full of harmonising trifles. An apparently endless walk leads from the church through the entire building: there we see the whole paraphernalia of former times: confessionals, Prie-Dieus etc. standing before pictures of the Stations of the Cross; here and there numerous cell-doors.

We almost expect to see some revered Benedictine Father appear, and hear him bid us unburden our souls.

The route to Oberammergau branches off here.

From Ettal the road passes through woods chiefly, through the so-called "Graswangthal", to our next point, the dark, stern, mysterious Linderhof, whose situation in the valley contrasts with the heights of Neuschwanstein and Hohenschwangau.*)

"Berg" is typical of the King's simple, healthy taste for nature;

"Linderhof" is the type of melancholy;

"Neuschwanstein" is typical of the idea of supreme monarchy and fantastic romanticness;

"Herrenchiemsee" is the type of consciousness of the possibility of realising the wildest dreams of royal luxury and extravagance.

*) It requires only two hours to reach Linderhof from Ettal.

Linderhof Castle.

Introduction.

Linderhof was, originally, an idea of King Maximilian II. of Bavaria. Next to the old peasant's house "the Linder" which (alas!) was pulled down about 1872, that quaint building of wood with its galleries and rare old tiled stoves so much loved by artists and visitors (King Max bought it afterwards), there stood an ancient linden-tree by an equally ancient fish-pond: nothing was wanting to complete the picture: the mountains in the background: the torrent rushing by with its banks overgrown by luxuriant verdure and overshadowed by lofty pines: the shrine on the neighbouring hill: all was there. The chapel, now restored, still remains.

King Maximilian II. loved to frequent this spot so far from all the world: and the mountaineers, hunters and farmers, still speak with enthusiasm of the famous deeds of the royal chamois-stalker and his invited guests. The space for guests being too limited a plain one-storied building was erected next to the old peasant-house: on this exact spot the present castle now stands.

In 1870 King Louis II. altered the building by adding to it, retaining the wooden exterior but introducing the greatest luxury into the interior in the form of a grand sleeping-appartment. This room remains, unchanged.

It appears that the King had already planned a castle for this site, for a number of court architects and talented artists were ordered to prepare, in the greatest haste, plans for a projected magnificent Greek-Muscovite castle with gardens, terraces, plantations etc. plans which, unfortunately, have never been hither-to published. It was there that the royal bridegroom was to have surprised his young Russian wife with home-memories and to have spent the honey-moon. Every kind of gilt tower and cupola, in Russo-Byzantine style, appeared in this plan. However, desirable as it might have been for the country, this project of marriage was not carried out; and the building-plans were laid aside.

As the building began to assume greater dimensions King Max II. old hunting-box was pulled down but it was rebuilt, in exactly its old form, a few hundred yards away, out of pious memory.

The new castle soon rose from its foundations. The interior is in the style of Louis XV., and the arrangement of the rooms, staircases etc. is the same as that in a small château, presented

to a certain Princess by Louis XV., that unfortunately has completely disappeared.

The interior was arranged and even directed by the Monarch with a wonderful knowledge of the subject and that which did not, in every detail, correspond with his artistic views was altered, regardless of cost. The ivory lustres are instances of his taste — the are said to have cost 28,000 M. = £ 1400 = $ 7000: also the two stoves of lapis lazuli, made in Ural, and said to have cost more than 200,000 M. = £ 10,000 = $ 50,000. Countless paintings on walls and ceilings, groups of Carrara marble, mostly en miniature, numerous bric-a-brac of real Meissen, — all make an extraordinary impression. These works-of-art alone would form an interesting museum.

The Garden.

Gardens.

Before the castle are beautiful plantations, richly ornamented with fountains and cascades. The two principal ones of these are the large Terrace and the Temple of Venus — an imitation of the temple at Buttes-Chaumont in the suburb of Paris La Villette

and the highest achievement of landscape-gardening and grotto-building: the so-called "Blue Grotto".

Herr von Effner, well-known throughout Europe for his talents and his other works executed for the King, — for instance the celebrated Winter-Garten in the palace at Munich, — also planned and executed the Blue Grotto, after millions of marks had been spent in useless labour. Another proof of his talent is to be seen in the French ornamental gardening at Linderhof.

The Cascades.

The visitor will do well to start from the front of the castle and begin his tour of inspection from the flight of steps. Immediately in front of the castle-building (Mirror-room and Gobelin chamber) is a large fountain with gilt cupids and the goddess Flora (by Wagmueller) as well as another fountain fed by a reservoir on the side of the mountain. The edge of the fountain is decorated with two allegorical figures representing Day and Night, and Venus and Diana (by Hautmann). To the right and left of the fountain are planted trees before which large vases are placed: on all sides we notice carefully-planted beds of flowers.

Then comes the first terrace which is mounted by 16 steps and before which stand two lions.

Monopteros.

To the rear of this is the so-called Nixies' Well. Then comes the second terrace with 19 steps: here we find two fountains and a bust of Marie Antoinette, all in sandstone.

Near this terrace is the well-known old linden-tree, which was a favourite resort of the King. Above the second terrace is a Greek temple — Monopteros — with a marble statue of Venus (Hautmann).

Directly behind the castle we see a Neptune-group by Wagmueller. Above this is the so-called cascade surrounded by foliage and ornamented with vases. Amongst the shrubs stand Hautmann's four statues of Europe, Asia, America and Africa.

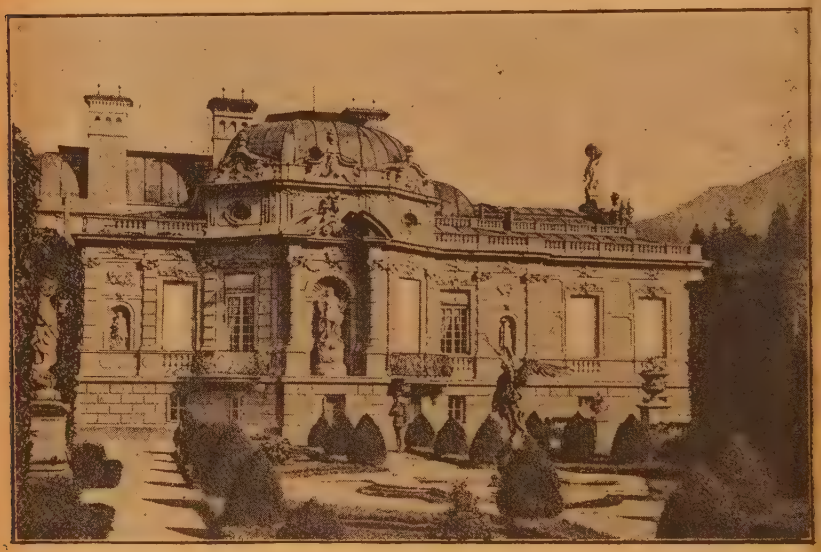
The cascade provides the water-power for the Neptune-group. On the east side of the garden we see the figures (by Hautmann) of "Cupid and Psyche", statues of the four elements and a fountain representing Cupid drawing his bow. This plantation is also enclosed by leaf-bearing spaliers and at the end is a pavilion containing a bust of Louis XVI. The gardens on the west side contain two fountains: the "Fama" and "Cupid with the Dolphin" (by Welker and Wagmueller); also statues of the Four Seasons (by Hautmann) and vases of sandstone and majolica. At the end, in a niche, is a bust of Louis XIV.

Beautiful paths wind from the last-named plantations to the source of the cascades in its pavilion. There is a another simple fountain and above it a pavilion of trellis-work.

The Exterior of the Castle.

The castle, with its richly-ornamental centre-balcony borne by four figures of Atlas and its pillars supporting the chief cornice, consists of only a ground-floor and first story. On the ballustrade are four cupids representing Music, Poetry, Sculpture and Architecture; above these are two Genii throwing wreaths. The gable is surmounted with the Bavarian arms held by genii with two statues on either side: Agriculture and Trade, Handicraft and Science. In the middle of the gable is Atlas bearing the Globe: In a niche between the two balcony windows is a figure of Victory; in the lower niches are figures representing Instruction, War, Office and Providence (by Perron and Welker). On the west side of the building the façade displays a statue of Apollo (by Welker) to the left and lower down, to the right, figures representing Poetry and Music. On the north

side there are four statues in niches: Strength, Courage, Justice and Perseverance (by Perron and Bechler). Corresponding with the west side we find on the east side the goddess Flora and, to the right and left lower down, "Peace" and "Wealth" (by Bechler and Perron).



Side-view.

The Interior of the Castle.

The arrangement of the rooms, staircases, and oval and circular chambers closely resembles, as been already mentioned, that of the small French château of Louis XV. (not Trianon). According to the copper-plates still in existence the royal builder gave his orders in person for every room, its arrangement and furniture with a precision that could only be the result of talent and careful study of the subject in question. Much that was ostentatious or proved to be unsightly was removed or corrected at once after having been reviewed but once by the critical eye of the King.

Beginning with the interior we come first, through the portico, to the

Vestibule.

This is approached by three steps and is closed by three doors of wrought-iron gilt. In the centre is a bronze equestrian statue of Louis XIV. (from Paris) on a marble pedestal. The inscription reads as follows: Ludovico Magno decimo quarto, Francorum et Navarrae regis. The ceiling displays a shining sun (the symbol of Aryian-Germanic nobility and of the highest ruling dignity) with the motto: "nec pluribus impar" borne by two genii. The ceiling is supported by ten pillars of Untersberg marble. Mounting two steps we reach the space before the staircase with its six marble columns. One ought to notice a Sèvres vase on a marble pedestal (it is a present from Napoleon III. and represents Esther before King Ahasuerus). The steps of the staircase (with sky-light) are of Carrara marble. A large lustre, with 36 candles, hangs in the centre. The staircase is decorated in stucco and gold: it branches off in the middle to the right and left.

Arrived on the first floor we proceed to inspect the rooms, beginning with those on the right: so we come to the large west

Gobelins Chamber

(6 metres long by 8.5 metres wide).

This room owes its name to the Gobelin pictures here imitated, after Watteau's creations, by Baron v. Pechmann. Mention must be made of No. 1. Cupid's Sacrifice, 2. Dolce far niente, 3. Blue Grapes, 4. Bag-piper. The ceiling represents an evening motive after Boucher (by Hauschild). Above the three doors are shells with groups of cupids (by Perron) representing Music, Painting and Poetry. Here, too, the open fire-places are for use and not merely for ornament. On the mantel-piece are two Rococo vases between which is a marble figure of a group with Louis XIV in the centre: the marble is from Carrara. A splendid looking-glass hangs over the upright pianoforte. The curtains, carpets etc., are white and gold Gobelins. The pianoforte is of Munich make. A terra-cotta peacock (Paris work), four chairs, a sofa and two Gobelins tabourets complete the furniture of this room.

Painted Ceiling in Gobelins Chamber.

Then we come to the

Yellow Cabinet.

The silvered carvings and ceiling ornaments in this cabinet are by Perron. The carved wood reliefs reach to the ceiling.

The four medallions (on the ceiling) represent the quarters of the globe and the elements, the smaller paintings the signs of the zodiac. The four candelabra on the walls are painted by Haeusser (after Watteau). The crayons represent celebrated beauties and noted men of the times of Louis XIV and Louis XV. They are the portraits of 1. Marshall Fouquet, 2. Countess Pignatelli, 3. Moriz von Sachsen, 4. Marquis de Créqui (by Graefle). All the embroidery in the castle is by Fräulein Joerres of Munich. The picture over the door is by Hess (after Watteau). The carved furniture is yellow worked in silver, the wood being silver-plated as well as the two large mirrors, the small looking-glasses on the walls and the two console-tables.

The yellow Cabinet.

From here we enter the

Study (6 metres by 8 metres).

This room is in green and gold. The walls are adorned with mirrors and emblems: to the right of the throne "Royalty",

Study.

to the left "Religion". On the wall, to the left of the console mirrors "Art and Science", to the right "Trade and Industry". On either side of the console-mirror are pictures representing Autumn and Winter (by Pechmann).

The ceiling is decorated with six lunettes displaying genii bearing coats-of-arms; over the throne is a figure of Bavaria. The ceiling-paintings on either side of the throne represent the following subjects: the Reception of the Turkish Embassy by Louis XIV. and the Marriage of Louis XV, in the Court Chapel at Versailles (by Zimmermann). We also notice two pictures: "Versailles" (by Jank) and "A Supper of Louis XV." (by Knab). The King's writing-table bears the writing-utensils of His Majesty: an inkstand and a green writing-case. The top of the table, the penholder, letter-weight etc. are all of malachite, the latter being inlaid with a portrait of Louis XV. We find also two girandoles of gilt bronze. The writing-case is worked with crown and initials.

The ceiling is of velvet worked in gold. The table is adorned with a carved cupid. The throne-curtains and the canopy are lined with real ermine. To the right and left are two French chimney-pieces with four lions and fan-like fire-screens. There are here equestrian statues of Louis XIV. and Louis XV. In the background of the baldachin the Bavarian arms are embroidered. The upper part of the throne is adorned with four cupids holding ostrich feathers. This room is in white and gold and one sees more of the latter than of the former. We notice, too, a large console with its mirror, all in gold; further, a clock and two girandoles. The room has altogether about 100 candles. We ought still to notice the two little malachite tables. A heavy Smyrna carpet covers the floor. This room was much used.

The next room is

Lilac-Cabinet.

The four crayons are by Albert Graefle; the carvings by Perron; the ceiling, which represents Zeus, Apollo, Mars and Flora, by Werkert. The four candlesticks on the walls are Meissen; the pictures, subjects taken from the times of Louis XIV. and Louis XV., by Albert Graefle. We notice real Chinese vases on consoles to the right and left. The embroidery is by Fräulein Joerres of Munich. We see, further, two console mirrors and a small looking-glass on the wall. The picture over the door is by Fries after Watteau and is copied from a picture at Versailles. The two arm-chairs, the two tabourets and the sofa are upholstered in grey and gold. The window-curtains are of Brussels lace. This room was intended as a place of rest.

Lilac-Cabinet.

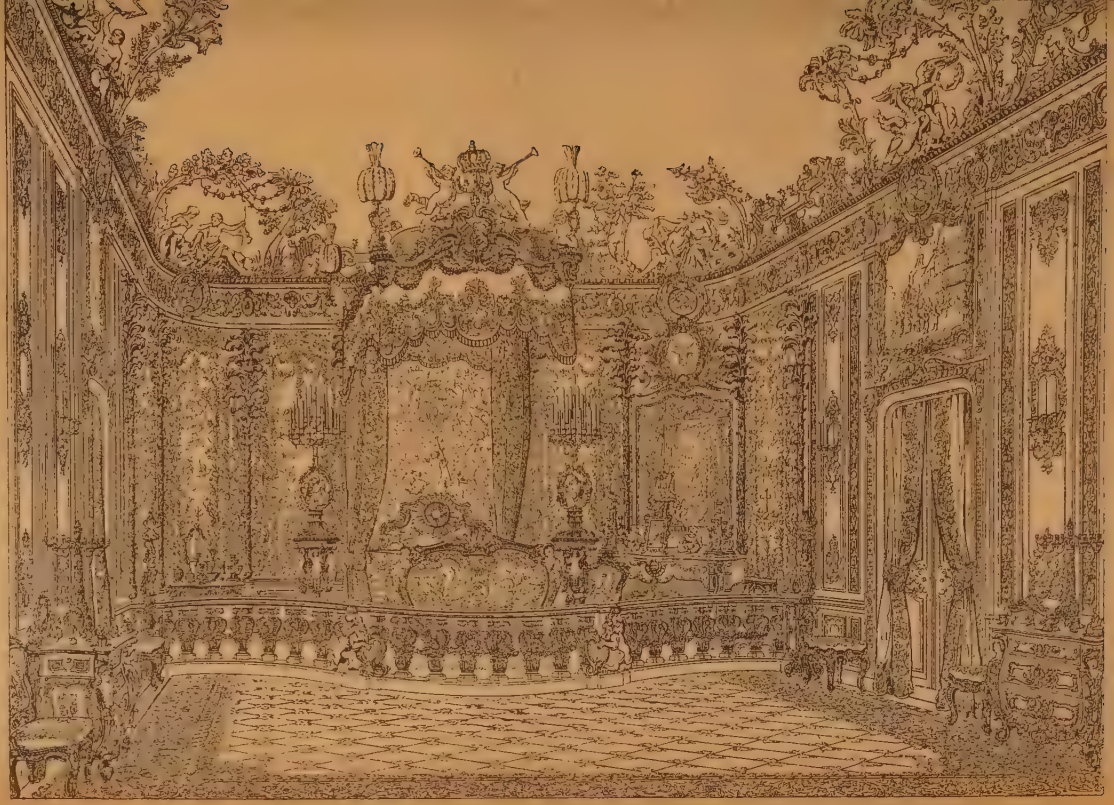
Then we come to the lately-enlarged

Bed-Chamber.

The King had the old bed-chamber enlarged in 1885. The new room is 7 feet wider and 10 feet longer than the old room. The ceiling is as it was at the time of the King's death, but it is to be finished. The paintings are by Spiess and Lesker and represent: 1. Louis XV. on Mount Olympus and 2. Apollo with the Chariot of the Sun, preceeded by the Morning-Star and Aurora. The pictures over the door represent the Rise of Louis XIV. To the right a Wedding-Feast in the mirror-gallery at Versailles and Louis XIV. retiring to rest.

The fire-places are of African marble surmounted by two figures of horses of the sun in real Carrara marble, by Perron.

The two mirrors are Meissen as well as the consoles upon which stand figures, in Carrara marble, of Apollo and Diana.



The former Bed-Chamber.

The bed (in blue velvet) stands on a richly-carved dais. Within the gold ballustrade are a toilet-table with a looking-glass, two candelabra, a Prie-Dieu with a picture of St. George and a fauteuil with monogram and crown. Incense-burners and a holy-water vessel are not wanting. The panneaux are goldwork on velvet. The blue velvet baldachin of the bed is surmounted with wood-carving. We also notice: the crown on two cushions and the chain of the order of St. Hubert borne by cupids: in the back-ground the Bavarian arms surrounded by genii. The back of the bed is of carved wood, in the middle of which is a shining sun. In the windows are two Chinese vases on gilt pedestals. The floor is of newly-laid parquet. The lustre is Viennese (Lobmeier). The furniture is not only meant for ornament but for use. The door-frame is of white Carrara marble. This room will be finished.

Then we reach the

Pink Cabinet.

The four crayons are by Graefle. The candelabra on the walls are Meissen: here too are numerous real Chinese vases standing on consoles. The cupids on the ceiling are by Schulz, the painting over the door by Barth. The pink silk furniture consists of two tabourets, two chairs and a sofa, all richly carved and gilt. The window is draped with curtains of Brussel lace.

The Dining-Room.

Here the walls represent allegorically the Chase, Angling, Farming and Gardening.

The ceiling (executed by Messrs. Bechler, Borcher and Heckel) represents: "Venus and Bacchus", "Cupid and Venus", "Cupid and Psyche" and "Flora". The combination of moulding and painting produces a wonderful effect.

The picture over the door, "The Dethronement of Queen Athalia" is by Heckel. The other picture represents Esther before King Ahasuerus. The King's dining-table can be lowered through the floor. The tassel is the bell-pull for the necessary signal. On the table is a bouquet of china-flowers from Meissen. The table is richly gilt and is of marble. The furniture is Bordeaux and gold. On the buffet are two five-branched candlesticks between which stands the Medici Venus. Over the table

hangs a porcelain lustre for 36 candles. We should further notice two mantel-pieces of real marble and a console mirror with a

Dining-Room.

clock and two girandoles. The floor is covered with a Smyrna carpet.

The Blue Cabinet.

The four crayons are by Graefle. The candlesticks are Meissen. The picture over the door represents "Leda and the Swan". The ceiling, "A Concert of Cupids", is painted by Schulze. The mirrors are worthy of notice. The gilt furniture is upholstered in blue silk embroidered with pearls. One may also note the two large Meissen vases on the large consoles. And now we come to the east

Gobelins-Chamber.

Second Gobelins Chamber.

Here the curtains, portières, furniture and carpets are real. The wall-paintings, by Pechmann represent "The Rape of Europa by Jupiter", "Triumph of Bacchus", "Pygmalion and Venus" and "The Rape of Kephalos by Aurora". The ceiling is painted by Hauschild and represents "Morning".

Above the door are groups of cupids, as well as a cast, by Perron, of Art and Science. On the mantel-piece is a porcelain

Painted Ceiling in the Gobelins Chamber.

equestrian statuette of Augustus the Strong. The three Graces on the console-table are by Bechler. The rest of the furniture consists of two large mirrors, four girandoles, four candelabra on the walls and a sofa and two tabourets in white and gold.

We now come to the most splended appartment, the

Mirror-Room (7.5 by 8 metres).

Mirror-Room.

This is a charming front chamber in the richest Rococo style. The furniture is of rosewood gilt, upholstered in blue silk and silver. All the walls and doors have high mirrors framed in palms. A niche is to be seen in the background.

This room was used as a sleeping-appartment from 1885 until 1886, as the new bed-chamber was still unfinished. The King's

Mirror-Room.

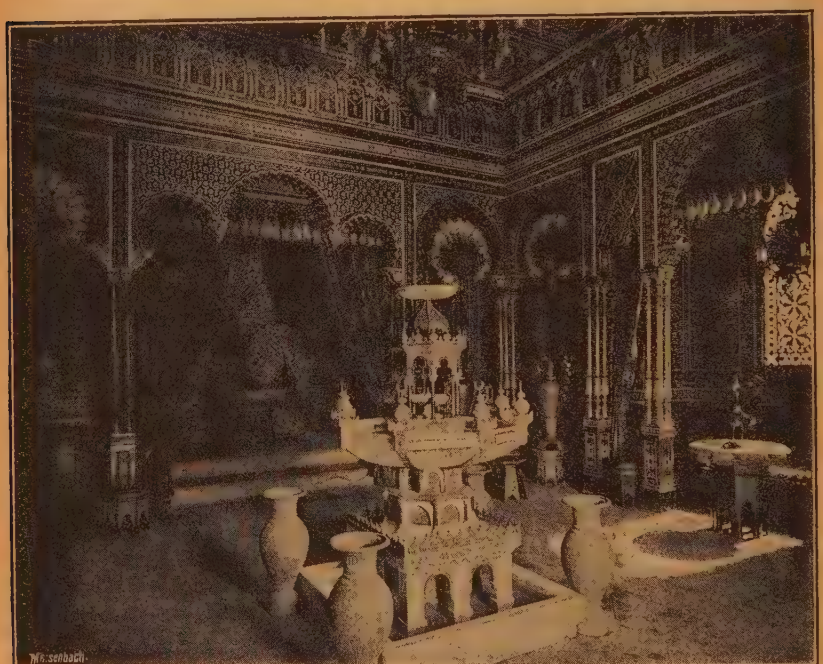
bed stood in the niche. To the left and right are two painted porcelain tables representing: 1. The Play of King Louis XIV. in the Mirror Gallery at Versailles, 2. The Coronation of Louis XV., both by Gruenwedel. The porcelain is from the works at Nymphenburg. To the right and left are rich fire-places, of lapis lazuli, made in Ural and which are said to have cost 200 000 ℳ = £ 10 000 = $ 50 000. In the niche is an ivory lustre by Perron. The paintings on the ceiling are by Professor Schwoiser and represent Venus in the Bath and the Birth of Venus. The paintings over the doors represent 1. Chase under Louis XV, by Benczur and 2. the Reception of the Venetian legate by Louis XV, by Pechmann. The rosewood table in the centre stands on a carpet of real ostrich-feathers. On the writing-table are a figure of Louis XV by Hess and two candelabra from Meissen. Writing utensils and letter-case are of Nymphenburg porcelain painted by Gruenwedel. The principle object of value on this table is the bell. The ink-pot and sand-holder are a celestial and terrestial globe: there are two painted trays "The Entry of Louis XV into Strassburg" and "The Reception of the Turkish Legation". On the blotting-book is "The Marriage of Louis XIV in the Court Chapel at Versailles". The figures on the console represent two groups of "The Steeds of the Sun" and "Apollo in the Bath of Thetis" in Carrara marble, by Perron. On the right fire-place "The Rape of Proserpine", on the left fire-place "The Rape of Helen". On the book-case are Sèvres vases and an old clock bought by the King in Switzerland in 1880. In the middle is a crystal lustre with 130 candles. The writing-table is covered with leather. From the windows we have a view of the Monopteros with its statue of Venus, and of the mountains.

The Kiosque.

The Kiosque.

It lies to the north-east of the castle and is built of iron and zinc in Persian-Japanese style and lighted by four electric arc-lights. It was bought in 1867 by Herr Stroussberg in the Paris Exhibition and purchased from him by the King of Bavaria. Here the latter often sat engrossed in reading to such an extent that food had frequently to brought to him there. The interior decoration is of very recent date, real Turkish furniture and stuffs being used by the King's special order. In the middle of the room is a Persian fountain of white marble (blue and yellow). From the cupola hangs a superb oriental lustre with candles in green, red and blue glass-shades. We see a pea-cock that is also an incense-holder, heavy silk hangings, oriental fans and lanterns, flower-tables and vases. On either side and in the niche are divans, by that in the niche stand three pea-cocks of enamelled bronze whose feathers are set with imitation jewels

of Bohemian glass. At the entrance, over the door, is a bow-window with green and red glass. The walls are of zinc.



Interior of the Kiosque.

The Blue Grotto.

This new wonder of the world required two years (1875—1877) to construct; the interior is the work of Herr Dirigl. The model was the blue grotto at Capri. The plaster is on iron frames and the whole rests on pillars of masonry. The entrance is through another grotto which is lighted with gas-burners in red globes. The principal grotto contains a blue lake with a waterfall. On the rear wall is a picture: "Tannhaeuser in the grotto of Venus" (by Heckel). The other walls are concealed by artificial stalactites. There are also two elevated points: "The King's Seat" and "The Loreley". The first of these has a throne of shells and a coral table; it looks out directly on the painting. The grotto is lighted by six arc-lights of different colours: blue, red, pink, green,

The Blue Grotto.

yellow and violet. A golden boat floated on the water which was animated by swans; the moon and a rainbow became visible.

The King, in the costume of Lohengrin, often sat in the boat, some-times accompanied by Kainz. The rear grotto has a system of floor-lights. The exit and entrance were through revolving rocks, invisible from the outside.

Near the grotto is the

Old Chapel.

This building was restored at the order of King Louis II. and adorned with pictures (by Hauschild). The pictures represent "The Resurrection of Christ" and "the four Evangelists": the four glass-paintings „Christ", "St. Louis", "Jesus" and "Mary". Worthy of notice, too, are the Altar (Rococo) and the costly crucifix upon it.

To Linderhof belong certain other neighbouring buildings of Louis II. of which the most interesting is

Hunding's Hut.

Hunding's Hut.

It is on the road to Neuschwanstein (an hour and a half's walk from Linderhof) in a ravine in the wood, a quarter of an hour's distance from the frontier-bridge. Near it is the Hermitage and, a little farther on, is the so-called Marocco castle, which is empty. The decorations are exactly the same as those in the hut of the same name in Wagner's Opera The Walkuere. The building is constructed of the trunks of trees round the trunk of a mighty ash (typical of the oak of Wotan). We see here axes, spears and trophies of the chase. The carpet is of coarse sailcloth: in the trunk of tree is "Nothung" the powerful sword of the Waelsungs. The hut was lighted by pine-torches. In front of the hut is a small lake with a canoe (the hollowed-out trunk of a tree) and a spring of fresh water. The hut was designed by Jank. The King often dined here, retiring afterwards to the

Hermitage.

The Hermitage.

This nestles under a huge rock; it is built of the trunks and bark of trees and contains a simple bed, a Prie-Dieu, a table and a bench.

Father on towards Neuschwanstein, where the path thither branches off to the right, is

The Marocco Castle

in red and yellow. The furniture has been removed. It has coloured glass windows but nothing else worthy of interest. Close at hand is the

Pavilion of St. Hubert.

This is an incomplete building with a few painted ceilings. One can see from the numerous buildings that the King's favourite region was the neighbourhood between Linderhof and Hohenschwangau. The complete seclusion afforded every opportunity of indulgence in a dreamy, fantastic mode of life.

The Journey to Hohenschwangau.

On leaving Linderhof we have the most striking contrast between art and nature. Faint with the perfume of flowers and shrubs, sated with the almost painful regularity of the plantations, we breathe again freely the sweet air of unconfined nature and find refreshing relief in the pure atmosphere of the woods. By the road constructed by King Max II. we reach Reutte viâ the Plan lake and proceed thence to Hohenschwangau. In about an hour we come to the so-called frontier-bridge from whence Hunding's Hut is reached in a quarter of an hour by the path to the left. Here is also an opportunity of profiting by the omnibus which runs between Reutte and Linderhof.

On this little-frequented road the wanderer could have heard in winter the merry sound of sledge-bells, and would have wondered whether they were borne by the postal coach or the carriage of a traveller till he suddenly perceived six powerful white horses, richly caparisoned, attached to an enormous sledge à la Louis XV. (to a carriage in the summer), all gold and painting, on high runners, in perfect harmony with the style of that century as

regards luxury: the corners were adorned with carved figures: the horses' heads were decked with costly plumes. It was the King's sledge.*) As the King usually drove out at night it was a splendid sight to see the brilliantly-lighted sledge, drawn by its six horses, pass rapidly over hill and dale.

A little farther on the so-called Schuetzensteig leads from the right side of the main road, and afterwards joining the King's Road, directly to the bridge and Neuschwanstein; but this way can only be recommended to good walkers.

At the so-called Gate Pillars we arrive in rather more open country. We see an airy, deep-blue surface; it is the Plan lake. A small obelisk, erected to the memory of King Max II. as maker of the road, by four Austrian communities, attracts our attention. There is a good hotel on the lake famous for its fish. Behind the house is a building, now used as a dépendence of the hotel, which used to serve as a private dining-room for King Louis II. during his frequent and lengthened sojourns on the lake.

The road follows the bank of the lake for more than an hour: just before the "Trout" inn we see the "Emperor's Spring", erected by King Max II. to the memory of the Emperor Louis. Above this spring was the above-mentioned private dining-room, with kitchen and stables. At the end of the lake is another good inn "The End of the Lake". From here, passing a sign-post, we reach the beautiful Stuiben Falls. All water is attractive to the traveller, so he willingly tarries on the green banks of a mountain lake. We follow the course of a streamlet, and are indeed grateful to Nature when we see the lovely Stuiben Fall. A narrow path leads from the road down to the Archbach. It approaches the fall slowly, considering that it is a mountain torrent. Falling then, amid clouds of spray, it re-forms on its bed of stones polished and rounded by the floods of centuries, and its wildly-tossing torrents have such a whirling effect on us that we soon leave the tumult of waters to seek repose in contemplation of the surrounding landscape. We soon perceive a new, broad valley divided by the many streams of the Lech river; a peaceful stream which adds a great charm to the prospect. Reutte is the goal that is reached after an hour's walk from the

*) This vehicle was very long (some say 9 metres) and is said to have cost 750 000 ℳ. = £ 37 500 = $ 187 500. It is in blue and gold. There were besides a smaller state carriage and, for railway travelling, a royal train of six carriages.

end of the lake: it is a small Austrian frontier-town (wine good) with good hotels (the "Post", "Adler", "Mohr", and "Hirsch", good beer and livery-stables at the latter). There are two roads from Reute to Hohenschwangau: the postal road viâ Fuessen, the longer one; and the shorter road this side of the Lech over the Knie pass, reaching the King's road after passing through the wood of Hohenschwangau. The latter route, being the shorter, is preferable. The road divides before the castle: the one leads straight to the building and to the right one can go round the Alp lake to the village of Hohenschwangau.

Hohenschwangau.

Introduction.

In the midst of Alpine lake, where swans build their nests and partly surrounded by majestic mountains and rich forests lies the Wartburg of Bavaria — risen, Phoenix-like, from ruins: rebuilt by the father of King Louis II. on the site of the former castle of Schwangau, a rocky ridge; approached by the King's Road from Tyrol. It may appear on too small a scale for a royal castle being, too, simply appointed (it was only later that luxury, in the form of the King's appartments etc. was introduced): but all this is compensated by the magnificent scenery, by the superb natural beauty of the situation. It should not be forgotten that the interior decoration is pregnant with dumb reference to Bavarian history: the whole neighbourhood, so rich in myth and legend, the castle its-self and the superb natural beauties of the site all cast their spell over the visitor.

At the foot of the castle lie the Alp lake, the Swan lake and the little village of Hohenschwangau with its 14 or 15 houses, half of which belong to the castle-grounds; and with its two good inns, one of which, the "Liesl", is famous as a resort for artists. Nearly all the targets in the room of the inn, which belong to the shooting-club, are by artist hands and are, therefore, worthy of a passing notice. Five targets on the wall are 1. by Piloty, "Italian Woman with her Child by a Well"; 2. by Hahn "Napoleon III. as travelling Apprentice" with motto "He must tramp from Paris to Cassel; who misses the target should hit him"; 3. Target by Munsch, "Bavarian knights", represented by a young knight, with drawn sword, and the motto "Keen blade, unsullied honour, merry companionship, God at all times"; 4. by Volz "An Alp"; 5. by Roegge "Maiden seated on a rock". We also notice a painting, – portrait of the King, by Professor Spiess. The carved frame with the royal crown was a present from the King to his stud-groom Hornig. The windows are of coloured glass and display various coats-of-arms. Another very good inn (enlarged in 1890) is the "Alpine Rose" on the Alp lake. The road from Fuessen through the village to Hohenschwangau Castle passes here to the right; to the left is the road to Neuschwanstein. One can, however, reach the castle by a shorter path (to the right) which starts from the middle of the village.

Near the castle, the chosen summer-dwelling of King Max II. and his family, are several shooting-boxes; and a pretty park

stretches away towards Fuessen. After the death of that noble monarch his widow the Queen-Mother Marie always occupied the first story, his successor King Louis II. occupying the second floor. In the last 15—18 years, before the deaths of the Queen-Mother and the King, a change was made: while the Queen was with her court at Hohenschwangau the King resided at Berg, only going to Hohenschwangau when the Queen had returned to the palace at Munich. The apparent reason was insufficient stabling for all the horses.

Fuessen.

The Castle.

This castle in the composite style of architecture, which was newly built by King Maximilian (then Crown Prince) in 1836 belongs, with all its appertenances (among others Neuschwanstein), to the entail founded by that King: it is now the property of King Otto of Bavaria, with whom the entail becomes extinct. Situated on a high densely-wooded mountain to the south of Fuessen, it presents a most imposing appearance. At its foot

lie the Alp-lake and the Swan-lake as well as the little village of Hohenschwangau. The whole castle consists of two buildings (not counting the orangery); of the actual castle, with its Swan, and the building for the suite. Here the Court Commission was quartered (Minister Baron v. Crailsheim, Baron v. Malsen Chief Master of the Ceremonies, Count Holnstein Chief Master of the Horse, Count v. Toerring Imperial Counsellor) who came, with Dr. Gudden and four keepers, to place his Majesty unter medical

The Castle of Hohenschwangau.

supervision. The two buildings are connected by a subterranean passage.

Above the entrance-gate is a tablet with the following inscription:

"Hohenschwangau, called Schwanstein, built by the nobles of Schwangau, rebuilt by the Crown Prince Maximilian of Bavaria, in the year of our Lord MDCCCXXXVI the work executed by Quaglio."

In the court-yard is a marble fountain; the garden round the castle is beautifully laid-out and the Lion fountain, as well as the Swan fountain, is worthy of notice. The interesting marble bath is shown by special request only.

Tour of Inspection.

Crossing the large court-yard we reach the hall, also called the Knights' Hall and the Hall of Weapons. Here we find the figures of six Knights and different suits of old armour, found in Hohenschwangau, hung on the walls. We should also notice the painted windows with the portraits of Louis the Bavarian and the Elector Max I. The hall was also used as a chapel.

The First Floor

was formerly occupied by the Queen-Mother; we notice:

1. The ante-chamber with an antiquated billiard-table and two cases full of old objets-d'art such as jugs, beakers, old silver and many other objects of value. Here we find, too, a picture of the Infant Christ and Joseph, said to be by Murillo. From this room we step out into a balcony from which we can see the Alp, Hopfen, Swan and Bannwald lakes. Retracing our steps we come to.

2. The Hall of the Knight of the Swan, used as dining-hall. Four frescoes here deserve notice: "Lohengrin's Farewell to Hohenschwangau as he leaves to go to the Rhine". "Presentation to the Emperor Henry". "The Combat of Lohengrin". "The Bridal Procession of Lohengrin".

3. Scyran Hall. This room was the toilet-room of the Queen-Mother and the scene of her death. Resting in an arm-chair her majesty here closed her eyes, never to open them again. The frescoes by Professor Lindenschmit, eight in number, treat the subject from which the room derives its name. A marble table, engraved with figures of the Apostles, is remarkable, also a few old glass-paintings.

4. The Turkish or Oriental Room (Bed-chamber of the queen). Walls in fresco: a) Reception of Crown Prince Max by the Sultan Mahmud II., b) The Prince's Arrival in Constantinople in 1832, c) King Otto's Entry into Athens. The room is full of Turkish furniture, said to be a present of the above-named Sultan.

5. The Queen's Retiring-Room. The six pictures, by Lindenschmit, are of historical subjects connected with the castle and neighbourhood. We ought to notice two very beautiful paintings on glass and a lovely clock, said to date from 1537.

6. The Queen's Study. Here we must notice the five pictures by Schwind: The Birth of Charlemagne, said to have occurred in Muelthal (railway Munich to Starnberg) after the surrender of the King's daughter Bertha. We may further notice two tables one of which is adorned with a picture of Elbingen-Alp (the Queen's Tyrolese resort); tho other was used as a writing-table.

7. Room of the Lady of the Castle. This was the Queen's reception-room and contains eleven paintings representing mediaeval life-scenes, especially of the Counters-Palatine Agnes, the wife of Otto of Wittelsbach. We should notice a silver lustre with 12 swans and the bust of the late King Otto of Greece, a Bavarian Prince.

The Second Floor

was occupied by King Louis II. as is at once seen by the decorations and furniture. We come first to the

1. Hall of Heroes: also used as audience-hall. Here are 16 pictures of the Wilkina Legend, the deeds of Dietrich of Bern. Also several statuettes and a candelabrum of silver.

2. The Hohenstaufen Hall, used as a dressing-room by Louis II. The pictures record deeds of members of the Hohenstaufen family. Adjoining this room is a balcony from which a fine view of the plain may be obtained. Then we come to

3. The Tasso Room, a former bed-chamber of the King. Here there is a spacious bed; the ceiling represents a starry sky. (There used to be an opening in the ceiling, now closed, through which artificial moonlight fell upon the King's bed.) The room used to contain, too, a fountain playing amongst the rarest exotics. The picture of "Jerusalem freed" is not to be overseen.

4. The Welf-Hall, furnished as a library, adorned with paintings of the deeds of that race, by Lindenschmit. There is a lovely view from here of the surrounding mountains and lakes: then follows

5. The Authari Room, furnished as a guest's room; a picture, representing Authari King of the Lombards seeking in

mariage the hand of Theodolinde, the Bavarian Duke's daughter, is worthy of notice: it is by the artist Schwind.

The next and last room is the

6. Knights' Hall: the King used it as his study. Here are pictures, by Schwind of chivalric life in mediaeval times. The silver shield, club and axe were the wedding-present of the Bavarian nobility to the then Crown Prince Maximilian: we ought not to forget to notice the King's writing-table.

Neuschwanstein.

Introduction.

The Castle-Tower Hohenschwangau, named Neuschwanstein is built on a rocky summit — some say partly on the site of the ruins of the ancient castle — to the south-east of Hohenschwangau and is separated from the mighty neighbouring heights of lime-stone by the deep Poellat ravine. The King, when designing the plans for this castle, was strongly influenced by the truly magic power of Wagner's operas; at first by the "Meistersinger"; and later by the "Nibelungen" Trilogy. Herr v. Riedel, aided by numerous artists and architects, Herr Jank and Herr Quaglio were especially employed in executing the plans.

King Louis II. had the intention of building a Mediaeval Composite castle after his own ideal. The buildings of this order at Nuernberg, the Wartburg etc. haunted his mind. Following this idea the plans developed by degrees, after the foundations had been made with enormous difficulty: they were executed by Herr v. Dollmann with the aid of the greatest authority on composite architecture, Herr Hofmann. The gate-way was first built and was constructed to admit of rooms for royal visits. Then followed a period during which building-operations seemed to be at a standstill. It may have been that the King's sympathy with the composer of the "Meistersinger" had cooled (?): — at any rate, it was not until Hofmann's great technical talents were employed that the building, at the King's special order, approached its present state of completion.

Then, soon, arose the lofty tower "Lueg ins Land"*), followed by the principal building, in true mediæval style except with respect to the corners, five stories in height.

It is generally recognised, by all those whose opinion is criterion, that Neuschwanstein is the finest of the King's castles. Not only the natural situation, but also the building and internal decoration admit of no doubt of its claim to the first place, both in artistic and architectural respects. Neuschwanstein is a pearl amongst royal castles, and it is hardly probable that its rival will be built. Its existence may be due to the fact that Louis II. passed, as youthful King, most of his days, from his accession

*) "Lueg" is an interesting German word that is not to be met with in German literature or conversation; and it is in no Dictionary that I have seen: it exists in North-German dialects, on the coast; and is our English word "look". J. H. S.

(1864), in this mountain district; to say nothing of his great love of legend and myth, which always existed. But one great fact is noticeable: whereas at Linderhof and Chiemsee everything is French — the former being chiefly an imitation, the latter almost uninhabitable — we find at Neuschwanstein a German castle, from roof to foundation-stone. The interior appointments are German: the castle stands on site where, in by-gone ages, German Knightly families built their strongholds: for in dark, former ages the rock was peopled by the Schwangau race. Formerly four castles stood here.

We now cross the drawbridge and enter

The Castle.

As already stated, the Tower Neuschwanstein is separated from the castle of Hohenschwangau by the deeply-lying village of Hohenschwangau approached by a road partly cut through the solid rock. The road to the castle is less than two miles in length and is, even for ladies, easy to ascend.

Dining-room in Gate-way.

The view from before the gate-way is superb and increases in beauty as one sees it from the several upper-stories of the castle.

The gate-way, of yellow Bayreuth sandstone and faced on the inner side with brick, displays on the outside the Bavarian arms in hewn stone. The façade of the principal building is adorned with paintings of the Virgin and St. George. On the uppermost ballustrade is a Bavarian lion in zinc, two feet in height; corresponding to this figure is a bronze knight, four feet high, on the west gable. The rooms in the gate-way are occupied by the servants of the castle. These rooms were, however, intended by the King for a different purpose. The Commission of inquiry into the King's state of health was confined here for a short time but was liberated after leaving spent the night behind closed doors.

We now come to the court-yard.

The new left-wing, which was roofed over in 1890 (the castle is to be completed), is the womens' department: to the right is the knights' building.

Two flights of steps lead to the actual court-yard in the front of which the court chapel was planned. It is doubtful whether the chapel will be built.

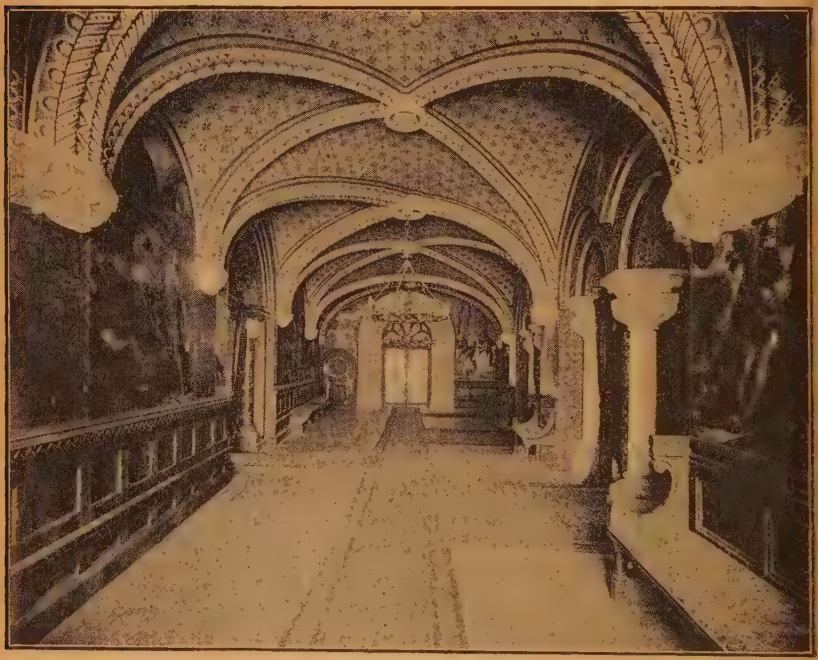
From the court-yard our eyes are already attracted by the bridge. It was constructed by King Max II. to facilitate the ascent of the Tegelberg, upon which mountain is the shooting-box of that monarch. The bridge is named, after the Queen, "Mary's Bridge" (Marienbruecke). Neuschwanstein is built entirely of Fuessen marble: the steps, staircase and staircase tower are of Passau granite. Besides the latter tower (60 metres high) there are two smaller towers on the south and east sides. The loggia on the principal façade has a gilt roof.

Before, or at any rate after, the tour of inspection it is advisable to visit the rooms on the ground-floor: the kitchen with its two stoves, at which food could be cooked for a whole corps of Crusaders, being well worth seeing. From the kitchen-offices a lift ascends to each story of the building; all rooms are supplied with water from the ground-floor. A number of huge stoves supply the air-heating apparatus, of which one is especially for the throne-room. The whole of the first story is given up to the servants: the corridor is in composite style by Perron. We see every-where well-chosen lanterns with coloured

glass. All the rooms are supported by granite volumns. The second story is still unfinished and is, therefore, not shewn; so that our tour of inspection really begins on the third floor.

The Interior of the Castle.

The staircase takes us to the corridor of the first story. The pillars, with composite capitals, are of Salzburg marble. Suitable lanterns are to be found in every room. To the left are the domestic offices. On the landing we see the two models of the ruins and of the projected castle of Falkenstein planned by Max Schulze of Ratisbon. The King intended to build a magic castle at Falkenstein which was to have received, among other treasures, a mosaic floor of precious stones. The drawings are in the custody of the royal Building Intendancy. Herr Schulze, who is also employed by Prince Thurn und Taxis, has used legal force to recall the existing photographs of the model.



The Corridor.

The principal staircase is also of Salzburg marble: we notice dragons on the walls and lanterns. From here, passing the unfinished second-floor we reach the

Third Story (the King's Suite of Appartments).

The long landing, with its window and lanterns, is adorned with paintings (by Hauschild) illustrative of the Legend of Sigurd. To the right: 1. Sigurd is told his Fate by Gripir; 2. Regin forging Sigurd's Sword; 3. Sigurd's Combat with the Dragon; 4. The Ride over the Flames. Above the window: 5. Gudrun gives Sigurd the Potion of Forgetfulness; to the left: 6. The Murder of Sigurd by Guthorn; 7. Gudrun awaiting Sigurd's Return; 8. Brunhilde mocking Gumar and Hoegni; 9. Sigurd on his Bier; 10. Holocaust of Sigurd and Brunhilde.

Above the door are displayed the arms of Bavaria, the Palatinate and Schongau, painted on glass. The seats are covered with stamped leather and ornamented with silver. The portières are worked in orange and gold.

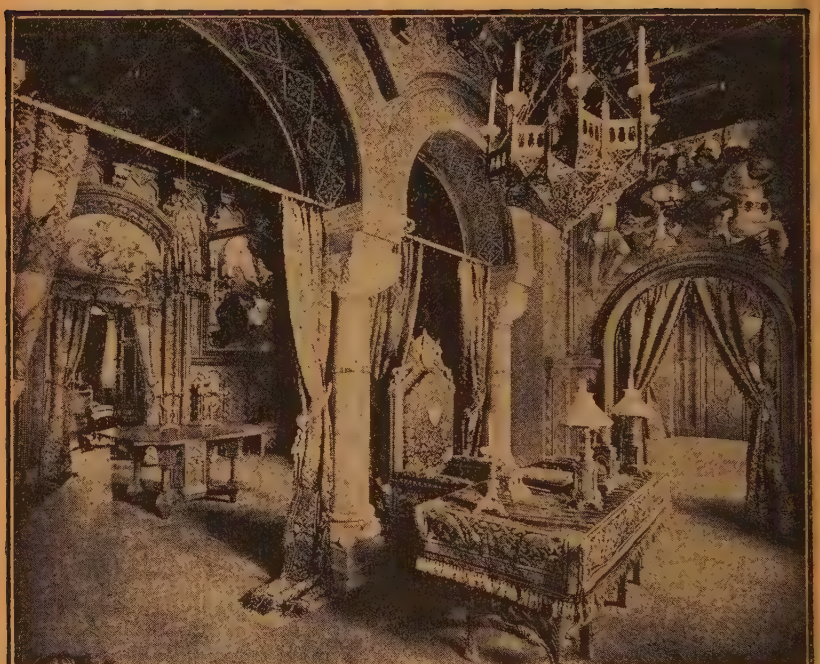
We first enter the Adjutant's room. Here, as throughout the castle, the ceiling, walls and doors are of oak most artistically carved. Then comes

The Study.

This room is adorned with scenes from Tannhaeuser painted on stuff by Aigner. The furniture is richly upholstered in green and gold. Above the door is the picture "Tannhaeuser on his way to the Wartburg"; above the writing-table "Shepherd-boy playing the Horn"; to the right "Elisabeth with the Roses". The writing-table is covered with green velvet; on the writing-case is an enamelled swan; the ink-stand is surmounted by a superb figure of Lohengrin: everything is of metal heavily gilt. The letter-weight and ink-stand are inlaid with costly stones.

On the right wall, above the book-case are pictures of "Tannhaeuser in the Venusberg" and "Tannhaeuser before the Pope in Rome"; above the door "Pegasus". On the rear-wall "Tannhaeuser at Trausnitz, playing a Dance"; over the fire-place is the "Contest of Song on the Wartburg".

On an easel stands a water-colour drawing by Jank; on the cornice are portraits of the Bavarian Dukes Otto the Illustrious and Frederick, of the time of the Minnesingers. Numerous art objects lie on an oak-table by the west wall.



The Study.

The Grotto.

From here we enter a grotto (by Dirrigl) formed of artificial stalactites, with a miniature waterfall. We also find a small conservatory with lovely views of the plain and of the Bannwald lake. Ivy grows luxuriantly out of the fountain.

Through the grotto we reach the

Dwelling-Room

which is richly furnished. The costly lustre of this room in blue, gold and silver is for 26 candles. The walls are adorned with paintings of the legend of Lohengrin. By the door we notice the picture "Lohengrin's Arrival at Antwerp", opposite "The Miracle of the holy Graal". The splendid cupboard is a copy of that in the Wartburg. On the cornice, between figures of swans, are the arms of persons counected with the legend of

Lohengrin. On the wall to the right is "Lohengrin's Combat with Telramund" and the picture "The Question" from Parcival. In the centre we see an Apotheosis of the Swan as well as "Lohengrin's arrival at Worms" and "Departure from the Graal Mount". Above the door is "the Departure of Lohengrin". To the north is a corner adorned with "the Charge and Imprisonment of Elsa". A splendid carved ceiling completes the room.

The Dwelling-Room.

Adjoining this is the

Toilet-Room.

This room is in lilac with very heavy gold embroidery. It is only in this room that the ceiling is painted. The pictures are by Ille and represent scenes from the lives of Walther von der Vogelweide and Hans Sachs. Over the door we see "Jung Walter am Vogelherd"; over the crystal mirror "Walter sings

at court his song of German morality and virtue"; above the window "Walther, standing by a cross, counsels the Princes to join the Crusade to Palestine"; "Walter, playing the violin, riding merrily past a castle"; "Hans Sachs with his family; in the background the tower of Nurenberg"; "Walther sitting on a stone, singing"; "Walter with the Duke Frederic of Austria as crusaders, on the ship"; Minstrel's Song: "Under the Linden-tree."

Toilet-Room.

On the black marble toilet-table is a beautiful service in Fayence. On a small table stands a jewel-case with picture; "Jus primae noctis." In the bow are three pleasing pictures of subjects from the life of Hans Sachs. — We then enter the

Bed-Chamber.

Here we see everything in pure Gothic style: the large bed, with the richest wood-carving, has the Bavarian arms embroidered

on the Baldachin. The prevailing tone of this sumptuous chamber is blue with gold. Near the bed is a most valuable portable altar in enamel and gold. There are numerous beautiful pictures by August Spiess.

A luxurious washing-table stands in the left corner above which is the picture "Tristan giving Isolde the Love-Potion". We also notice two allegorical paintings: "Fidelity and Love" and the "Garden-Scene from Tristan and Isolde". Above the door

Bed-Chamber.

leading to the chapel is the picture of "Tristan awaiting Isolde" and, on the window-wall, "Isolde's Landing with Kurvenal". Above the arm-chair "Isolde by the Body of Tristan". The washing-stand, with its swan, is of beaten copper; the ornaments of the same of silver-gilt. At the head of the bed is a Madonna of copper after a model in the cathedral of St. Sophia in Constantinople. The richly gold-worked cover was always used by the King. In the windows we find again the arms of Bavaria,

the Palatine and Schwangau. There is a lovely view of the Poellat ravine and the waterfall from the balcony of this room.

Bed in Bed-Chamber.

Adjoining this is the

Oratory.

The beautiful altar-painting represents St. Louis (by Professor Hauschild); in keeping with every thing here, which glorifies that Saint. The costly crucifix on the altar is of carved ivory. The windows were executed by the firm Mayer. By the altar are angels bearing palm-branches. The Prie-Dieu is of violet richly worked in gold. The King visited this chapel for morning and evening prayer.

Dining-Room.

Dining-Room.

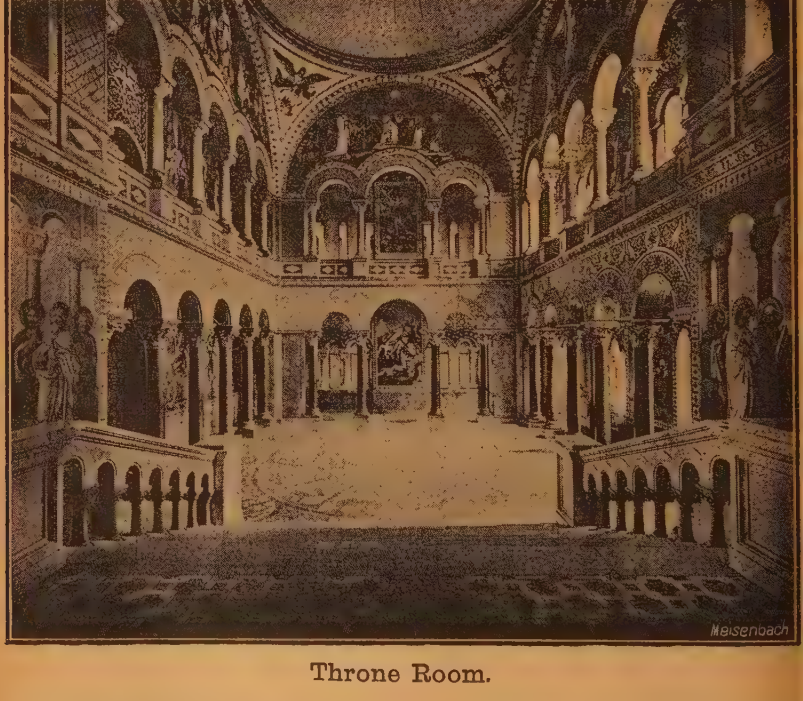
The furniture is in Bordeaux richly worked in gold. The curtains are of silk, the carpets of velvet. The walls are panelled with carved oak. On the table is a splendid bronze-gilt group of Siegfried's Fight with the Dragon. Above the mantel-piece with its swan is a picture "The Landgrave rewarding Singers at a Festival". Over the door is a portrait of Gottfried of Strass-

burg; to the right of this is a wall adorned with the following paintings: "The Landgraf returning Heinrich von Waldecke his lost manuscript"; "Oriental Legation at Court, Klingsor the Magician (disguised) performs certain wonders of his Art". Above the side-door: "Wolfram von Eschenbach"; "The Minstrel's Contest on the Wartburg"; The Magician Klingsor with Heinrich von Ofterdingen"; "Reimar von Zwetter"; "The Landgrave commands Wolfram concerning the Willehalm".

From here, crossing a room for attendants, we reach the landing and then the

Throne Room

(20 metres long, 12 metres wide, 13 metres high).



Throne Room.

This room is, unfortunately, not finished. The dais is without a throne; the rear-wall is not yet painted. The candelabra are only a temporary arrangement. The style is Byzantine: the pictures

are on a rich gold background and are painted by Hauschild. In the six niches of the throne, surrounded by palms, are the six canonized Kings: Casimir of Poland, Stephen of Hungary, Henry of Germany, Louis of France, Ferdinand of Spain and

Stair-case Hall. (V. p. 118.)

Edward of England. Above these are to be seen Christ as King of Kings, throned on a rain-bow; Joseph and Mary surrounded by the heads of angels. Here are, too, representations of the Gifts of the Holy Spirit. Further "The three Kings following the Star in the East" to the right of which is a picture of "Moses as Law-Giver"; opposite the law-givers of pre-christian times: Menus, Zoroaster, Hermes, Solon and Augustus. The rear-wall is divided: above is the picture of St. Michael, below that of St. George.

The ceiling represents the firmament. The floor, richly inlaid in marble mosaic, forms an interesting astronomical contrast to the ceiling. The rest of the room is imitation. The steps to the throne, nine in number are, however, of Carrara marble; the ballustrade is gilt.

From here we proceed to the Loggia with its magnificent view of Falkenstein: — a circular stair-case leads as to the fourth story, where we notice the big stone palm-tree: also the lantern and the large dragon.

Fourth Story.

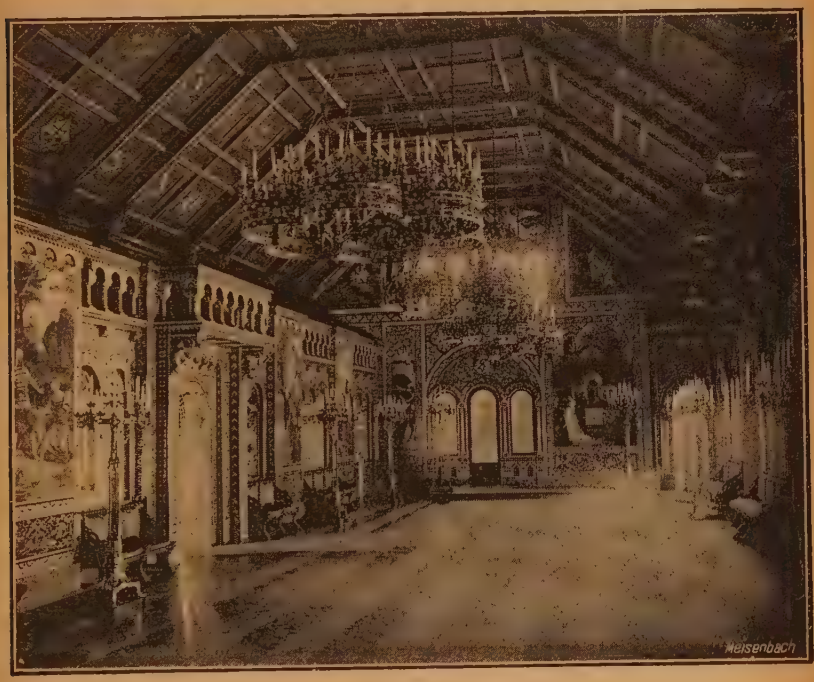
The landing is adorned by pictures of the Gudrun Legend, in continuation of the paintings (by Hauschild) on the third floor. To the right: 1. "Gudrun visits Thora in Denmark after Segurds death"; 2. "Gudrun and Thora embroidering the heroic deeds of their Ancestors"; 3. "King Attila (Etzel) and two other Princes seek Gudrun's hand in marriage"; 4. "Gudrun and Etzel". Above the window: 5. "Etzel relates his dream to Gudrun"; 6. "Etzel's message to the court of Gunnar"; 7. "Gudrun welcomes Gunnar and Hoegni in the Hall of Attila"; 8. "Contest between the Nibelungen and the Hunns"; 9. "Gudrun at the warrior's Feast, telling her husband that he drinks from the scull of his son, whose heart he has already eaten"; 10. "Gunnar's Defence"; 11. "Gudrun throwing the Burning Torch into the Tower"; 12. "Gudrun throws herself into the sea and is borne back, living, by its waters".

Both doors are ornamented with polished stone. Above them we notice the Bavarian Lion and the Schwangau arms. The lustres and furniture are the same as in the landing of the third story. Passing several paintings (by Spies) of subjects from Parcival we reach the

Hall of the Minstrels.

The candelabra and lustres hold 594 candles. Behind the arch, borne by four marble pillars, we see the Singers-Hall, with a back-ground by Thaler. The paintings are all done on gold. The furniture is of red, green and blue silk worked in gold.

The four windows contain glass-paintings (by the firm Mayer of Munich). All the paintings treat of Parsifal, by Wolfram von



Minstrel's Hall (East-View).

Eschenbach: namely 1. "Parsifal, while hunting, sees a Knight, for the first time"; 2. "Parsifal takes leave of his mother"; 3. "Parsifal's fight with the Red-Knight"; 4. "Parsifal's Marriage with Kondwiramur"; 5. "Parsifal's meeting with the ailing Graal-king Amfortas"; 6. "Parsifal as guest with King Amfortas"; 7. "Parsifal leaving the Castle".

The highest picture displays angels bearing the Graal; Titurel, Firmutel and Amfortas.

Minstrel's Hall (West View).

From here we reach a balcony with a view of the upper court-yard: we find in the latter an unfinished chapel which is to be finished and roofed over this year.

The other pictures represent: "Kundry cursing Parsifal"; "Parsifal is explained the Wonder of the Graal by the hermit Trevrezent"; "Parsifal meets his half-brother Feirefis"; "Parsifal's Summons to the Graal-king". Above, on the side-wall: "Parsifal as King of the Graal at the Feast-table"; To the left: "Lohengrin's departure from the Graal Mount". Above the window are the portraits of persons mentioned in the legend of Parsifal surmounted by their coats-of-arms. Each capital is a master-piece of the wood-carver's art. Above the door we see "The Astronomer" and "The Author". We also notice figures of Cardeiz, Lohengrin, Elsa and Johannes.

The Wartburg Hall is smaller than this "Walhalla" which was a favourite resort of the King.

For those who have not the intention of undertaking a mountain tour a visit to Fuessen, an hour's walk distant, may be recommended.

Fuessen on the Lech is a mediaeval town. The old road from Augsburg to Italy passed here, and the various ruins in the immediate neighbourhood shew the sites of the strongholds of robber-knights who used to plunder the incautions travelling merchants.

The situation of the town is romantic and forms, with the Lech, the frontier between Bavaria and Suabia, — between Bayuvaren and Alemannen.

The railway from Fuessen goes in all directions: the local line from Fuessen joins the State railway at Oberdorf, and, a quarter of an hour's journey farther, the lines to Lindau, Augsburg and Munich, at Bissenhofen.

If our next destination be Munich we arrive there, after 6 hours by rail, viâ Kaufbeuren, Buchloe and Pasing. We have only now to mention the "Schachen", reached by returning to the Linderhof and from thence viâ Oberau and Partenkirchen.

Although the number of visitors to the Schachen is limited, on account of its situation, a short notice of that shooting-box is adjoined.

Schachen.

The King's house is, apparently, only a wooden building; but the interior is artistic, the house having frequently been used by the King.

It stands at a height of 1776 metres and its summit is reached from Partenkirchen, viâ either Elmau or Graseck, in about 5 hours. Before it is the Wetterstein. It was formerly almost unapproachable but is now reached by the King's path. It is the simplest but, after Berg, the most-frequented of the Royal buildings.

It is built in the style of all Bavarian mountain houses and therefore needs no further description. The Turkish drawing-room is the only object of interest in the interior. Close to the house is the Schachen lake. The view from the building (entrance 1 mark) is magnificent.

The biographies.

In conclusion, the biographies of a number of members of the royal family, as well as those of certain persons connected with this historic period, will now be given.

Otto I., King of Bavaria.

Otto I., King of Bavaria.

Otto Wilhelm Luitpold Adalbert Waldemar, born at Munich 27. April 1848, brother of the late King Louis II, succeeded the latter on the 14. June 1886 under the already-existing Regency of Prince Luitpold of Bavaria.

The King is unmarried and, owing to mental illness, has taken no part in public matters for the last 10 years.

He resides at the castle of Fuerstenried, near Munich, which has lately undergone great alterations and improvements. His special attendance consists of a marshal to the court and two equerries His Majesty's private affairs are managed by Baron von Pranckh and Baron von Malsen.

The Queen-Mother, Marie of Bavaria.

Marie Friederike Franziska Augusta Hedwig, royal princess of Prussia, born 15. October 1825, married, by procuration 5. October 1842, and in Munich 12. October, to the Crown Prince, afterwards King Maximilian II. of Bavaria, was left a widow since 10. March 1864 and resided, in the winter at Munich, in the summer at Elbigen-Alp and Hohenschwangau. Her Majesty was greatly loved. The tragic death of her son caused her a long and painful illness. Died 17. May 1889.

Prince Luitpold, Regent of Bavaria.

Luitpold Carl Joseph Wilhelm Ludwig, royal Prince of Bavaria, born at Wuerzburg 12. March 1821, married 15. April 1844, at Florence, to Augusta Ferdinande Louise Marie Johanna Josepha, Imperial Princess and Arch-Duchess of Austria and grand-ducal Princess of Tuscany; a widower since 26. April 1864; till his assumption of the Regency Master-General of the Ordnance in the Bavarian army. On his 14. birthday, 12. March 1835 he was made Captain and on the 4. November 1839 Colonel of the regiment bearing his name, the 1. Artillery. Having been named Major-General in 1843 and Lieutenant-General in 1848, he was appointed General of Infantry in 1861 and, on the 30. March 1876, Master-General of the Ordnance and Inspector-General of the army, resigning the latter post on assuming the Regency.

Prince Luitpold, Regent of Bavaria.

He had four children by his marriage, three sons and a daughter, of whom the first three are married.

The heir-presumptive is Prince Louis, General of Infantry, who is married to a Princess of the Austrian Este House; his second son — Prince Leopold — is the son-in-law of the Emperor of Austria and the third son — Prince Arnulf — is married to a Princess of the reigning House of Liechtenstein. The third Bavarian heir-presumptive is Prince Rupprecht, eldest son of Prince Louis, born in 1869, Lieutenant in the 3. Bavarian Regiment of Artillery.

Count von Holnstein.

Max Carl Theodor Count von Holnstein of Bavaria etc. etc., born 19. October 1835, morganatically married 18. May 1867 to Maximiliane, née Baroness von Gumppenberg-Poettmes.

Count von Holnstein was, except in latter years, always in constant attendance on the King. He directed all journeys to Paris and Versailles personally, a proof that the King was entirely satisfied with his services. He was, moreover, a persona gratissima at the Prussian court, whither he often went on political missions, of which the most important for Bavaria was the journey resulting in the (for Bavaria) favourable settlement of the Greek debt to the heirs of King Louis I, arranged by the intervention of Bismarck.

Count von Holnstein,
Chief Master of the Horse.

He also arranged the famous meeting of Bismarck with the papal Nuncio Masella, at Kissingen. His brewery at Thalhausen furnishes the „Bock" for Bismarck's beer-cellar. In 1883 he incurred disfavour by refusing to attempt to procure loans for the privy purse: he remained, however at the head of his military department (chief Master of the Horse). The Prince Regent heartily recognises, on all occasions the Count's services to the house of Wittelsbach. On the 12. May 1888 he was appointed Major-General (1. Reg. Heavy Cavalry). As Imperial Counsellor he belongs to the moderate Liberal minority of the First Chamber. He is a true German and Bavarian; equally esteemed at the Courts of Bavaria and Prussia.

Baron v. Malsen, Chief Marshal to the Court.

This distinguished man was born at Bamberg on the 28. March 1828 and devoted himself to the study of law (he is a Curator of King Otto). Having passed his examinations at several universities and taken a brilliant D. LL. he entered on a diplomatic career. His first post was that of attaché at the Greek court (1859). Three years later (1862) he was secretary to the Legation in Paris under Wendland the college-friend of King Max II., which post he relinquished for service at court where he became Chef of the Marshal's Staff with the rank and title of Marshal to the Court. His promotion to the rank of Chief Marshal to the Court, with the title of Exellency, followed in 1868; he is a Knight of the Orders of St. George and of Malta. Baron v. Malsen enjoyed the confidence of his Monarch to such a high degree that he was appointed Curator (with Baron Pranckh) to Prince Otto, a position he still occupies now that Prince Otto is King. The Baron is beloved in all circles of public and private life.

Baron von Pranckh.

Sigmund Baron v. Pranckh was born at Altoetting on the 5. December 1821; he passed through the Cadet-corps and entered, at the early age of 18, the regiment of the Body-guard; he served as adjutant to the Minister for War for a long period and became Lieutenant-General in 1863. He was

in action against Prussia in 1866, fighting with historical bravery at Kissingen. He was appointed Major-General on the 29. July 1866 and, two days later, Counsellor of State and Minister for War.

In recognition of his services in the mobilisation of 1870 Baron Pranckh was appointed Lieutenant-General (30. July 1870): on the 17. March 1875 he became General at the early age of 54 and, a fortnight later, laid down his port-folio to assume the quieter post of Captain-General of the Halberdiers. The confidence always placed in him caused him to be appointed Curator to Prince — now King — Otto by King Louis II., a post he occupied until his death. Baron v. Pranckh died in the spring of 1888: he was succeeded as Curator by Baron v. Schleitheim.

Baron von Lutz, Minister of State.

Johannes Baron von Lutz, President of the Ministerial Counsel &c. &c. was one of the many sons of a Roman Catholic schoolmaster of the little Franconian town of Muennerstadt; after a brilliant school-career he took an equally brilliant degree (Dr. jur. honoris causa) at the university of Wuerzburg.

Having fulfilled important posts at Nurenberg his name became known as an authority in jurisprudence at Munich. Then followed his rapid promotion at Nurenberg and he rapidly reached the highest round of the legal ladder. He became royal Secretary, but resigned the post on becoming Minister for Justice on the 20. December 1869. His name is inseparable from the history of Bavaria of the last 20 years. As is well-known, Bavaria's entry into the German Union was signed by Count von Bray at the Treaty of Versailles; but Baron von Lutz's diplomacy care be recognised in the precautions which secured separate rights for Bavaria that are recognised throughout Germany. It was he who tided over successfully the crisis of 1870.

Baron von Lutz,
royal Minister of State.

At the King's expressed wish he exchanged his portfolio of Justice for that of Church and School affairs on the 21. Aug. 1871.

In the improvements in all matters connected with the administration of justice the name of Lutz will be gratefully remembered throughout Germany. Herr v. Lutz succeeded Baron Pfretzschner as President of the Ministry on the 4. March 1880; but, really, he had the whole of Bavaria's politics under his direction since Hohenlohe's departure.

The Bavarian Minister President can indeed look back with pride to the past: Bavaria may be said to have been too small a field for his talents: he justly deserved the patent of nobility conferred upon him by the King.

Baron v. Lutz, already twice a widower, is now married to the widow of Herr Riedinger, a wealthy Augsburg manufacturer. His sons and daughters are all married or otherwise provided for. Numerous orders, grand crosses with a single exception, decorate his breast. His declining health has now compelled him, in his 66. year, to resign all active participation in state matters.

Baron von Crailsheim, Minister of State.

Baron v. Crailsheim,
Royal Minister of State.

Krafft Friedrich Baron von Crailsheim etc. etc., an only son, was born on the 15. March 1841 and attained the highest state dignity at the early age of thirty-nine years. Having studied law at the universities of Erlangen and Leipzig he was, for a short time, assessor at Brueckenau. Promotion followed rapidly and, having served in the foreign-office for some time, he was proposed as successor to Herr v. Pfretzschner by the latter himself. He has acted as Bavarian Minister since the 14. March 1880. In his capacity as Minister for Commerce his services have been most important. The new organisation owes its existence to him. In the debate on the budget, in March 1890, he has proved his claim to destinction as a lawyer and a statesman. He directed the unfortunate court commission to Neuschwanstein on the 9. May 1886. The Minister is married to a Baroness v. Lindenfels.

Count Duerckheim-Montmartin.

Albrecht Karl Count Eckbrecht von Duerckheim-Montmartin was born 21. Juli 1850 at Steingaden. He began his military career on the 11. March 1870: on the 3. October 1874 he became lieutenant of the Body-Guard

In 1882 he was appointed adjutant to King Louis II. on account of an affair of a delicate nature with a Bavarian Pince, to whom he had formerly been adjutant: on the 9. April 1883 he obtained his Captainey.

At the time of the royal catastrophe Count Duerckheim played a rôle which involved his imprisonment for trial for a short time, he being

accused of aiding to conspire against the order and law of succession in Bavaria; but he was acquitted for want of every proof and evidence. However, he ceased to be aide-de-camp, and is now serving with his regiment, the 5. Foot. It is an established historical fact that, when King Louis II. was informed by a lacquey of the approach of the Court Commission of State, he at once summoned his Aide-de-camp, who, at that time, was Count Duerckheim

The latter is said to have attempted to effect the King's flight: he is even said to have telegraphed to Kempten for the Chasseurs garrisoned there to come to the King's assistence. The telegraph official, however, accompanied the telegram with a sign previously agreed-upon; so that the message was first sent to Munich, and there kept back.

There can be no question of the Count's having exceeded his orders, it being the first duty of the aide de-camp of a King to shield his Monarch's personal safety, with his life if necessary. The Count is approaching his majority.

Count Duerckheim-Montmartin,
Aide-de-camp.

In 1881 the Count married the beautiful rich Countess Helene Bobrinski of St. Petersburg and became owner of the extensive estate Rottenbuch near Hohenschwangau.

This union was dissolved by mutual consent in the autumn of 1885. The only child, a daughter, is in the custody of her father.

Professor Dr. v. Gudden.

The tragic fate of King Louis II. also deprived science and suffering humanity of a valuable friend and assistant: Dr. v. Gudden met with the same fate as his royal patient; — how — will allways remain a mystery.

Dr. Bernhard v. Gudden, a Rhinelander by birth was Director of the District Asylum of Upper Bavaria (in Munich) and Professor of Psychiatry at the university of that city. Open-hearted, gentle and energetic, full of heart-felt sympathy with his patients, his life and work proved blessings to humanity in every scene of his activity. He alone was instrumental in abolishing the hateful compulsory measures formerly identical with the treatment of insanity. He was appointed by the Prince Regent to take of charge the suffering King: a charge that he fulfilled with fidelity that

seeks it rival in modern history: a fidelity that caused him to risk, and lose, his life.

Herr v. Kobell sent an official telegram from the castle of Berg at 11.30 p. m. on the 14. June 1886, as follows:

> "On the body of Dr. v. Gudden are marks, as of fingernails, on the right side of the forehead and nose. On the right temple are the distinct traces of a blow. The nail of the right middle finger is half torn away".

According to this official announcement a violent struggle must have taken place. But we shall never learn the exact details of the catastrophe: whether the King was only bent on destroying his own life, or whether he wantonly sacrificed the life of his medical attendant too. At all events the doctor, who was in his 67. year, was deceived by the King's assumed amiability: he died the victim of his devotion to his sovereign. His son-in-law, Dr. Grashey, has been appointed by the Prince Regent to succeed Dr. v. Gudden in Munich.

Herr Hornig, Equerry.

Richard Hornig was born at Basedow, Mecklenburg in 1841: when still but a boy he came to Munich, his father being in the service of King Max II. His first personal service of the King was on the 11. May 1867, when he attended Louis II. on a riding excursion at Berg. Since then he accompanied the King on all occasions till 1885; except during his three months' furlough.

During the 18 years of service he was quasi the King's private secretary. He was entrusted with all correspondence relating to the buildings and the various artists and contractors connected therewith.

Richard Hornig, Royal Equerry.

The King also imposed further duties on Hornig that were entirely inconsistent with his usual functions. He sent him twice to Naples to study the blue grotto at Capri as the copy at Linderhof was unsatisfactory in point of colour: he sent him, too, often to Paris to procure rare vases, capets and busts and ordered him to proceed, with Herr v. Dollmann, to the "Wartburg", to make studies on the spot for Neuschwanstein.

Hornig attracted royal disfavour (in the disastrous year of 1885), as many orders for the buildings were not carried out for want of funds.

Hornig is a refined, pleasing-mannered man: one ean hardly be surprised at the King's shewing him such favour: he is married and has a family.

The Fourier Hesselschwert.

No-one was more prominent in the King's service than the above-named person: he received injunctions, as late as the 14. May 1886 (a month before the King's death!) to dismiss the Ministry and appoint a new body of Ministers. This order he faithfully submitted to his superior officer.

Karl Hesselschwert was born in Munich on the 6. February 1840; his father was a royal postillion. He entered service in the stables of Prince Adalbert and worked his way upwards.

On the 1. October 1864 he entered the King's service as postillion and entered in 1866 the King's personal service as favourite groom. In this capacity he accompanied the King on the famous tour in Switzerland being the constant attendant on his Majesty on the numerous excursions then made. When Hornig fell into disfavour, and was no longer employed in the court suite, Hesselschwert became the King's constant attendant and was the speaking-tube by means of which all royal orders and wishes were conveyed. For these reasons he was further promoted in 1880 and performed the double duties of butler and valet, as well a those of Courier.

The Fourier Hesselschwert,
now royal stud-groom.

In 1881 he conducted the King's first entry into the finished rooms of the fairy castle of Herrenwoerth: from that moment he was the King's favourite till the end.

Hesselschwert was especially prominent in the years in which the crisis in the royal privy purse occurred. His royal master gave him the most important orders: he was to go to the English, Swedish, French, Dutch, — even to the Turkish Court (the invalid monarch had no funds) to obtain loans from the monarchs of those several countries. It must not be here forgotten that the King appealed to the Imperial Chancellor Bismarck for advice in this emergency, and what was the answer? — — "He could only advise the King to appeal to the country and he would, under like circumstances, give the same advice to his own King and Master".

This characteristic answer and the resolution of the Bavarian Ministry of the 6. Mai 1886 were answerd by the King on the 8. May of the same year. Hesselschwert was to dismiss the ministry, send the Minister for Finance, without further notice, to America and construct a new cabinet.

Welker, royal valet.

All these acts of the King which arose from his unfortunate state of health were dutifully submitted by Hesselschwert to his superior officer.

In Hesselschwert's praise special notice must be taken of his steady resistence to bribery of all kinds: from that of the tradesman or workman wishing to be employed to the high sums of those curses the money-lenders who, knowing the favour that Hesselschwert enjoyed, would have paid large sums for the royal signature to their usurious terms.

In recognition of Hesselschwert's services H. R. H. the Prince Regent appointed that faithful servant to a permanent an lucrative post on the 16. April 1887.

Herr von Dollmann, Chief Building-Director.

Herr von Dollmann, private architect to the King received his technical education at the schools in Munich, where he passed his state examination. He occupied a position in the Management of the State Railways about 1863. In 1870 he was decorated with the Hessian order of St. Philip and the Russian order of Stanislaus. Shortly after the beginning of 1870, Herr Dollmann was entrusted with the private buildings and building plans of the King. For these services he received titles of destinction and was knighted, besides being decorated with the Bavarian order of the Crown.

The King held him in royal favour till 1884, in which year he fell into disfavour and was pensioned.

Although Herr v. Dollmann was, so to speak, the spirit of the royal buildings they say that he only had a personal interview with his royal employer on one occasion. Hornig having always been the means of communication. He is now well-off and divides his time between Munich and the south of Italy.

Herr Hofmann, Chief Counsellor of Building.

Herr Hofmann, who had travelled in pursuit of his profession as architect in many foreign countries, returned to Munich to study glass-painting.

Herr Hofmann occupied a responsible post during the building of Linderhof and of the Castle of Herrenwoerth: he, eventually, directed the internal decorations of Neuschwanstein, at the suggestion of Herr

von Dollmann; a work that took three years to execute. Hofmann was nominated, as King's candidate, to succeed Dollmann and received the appointment.

In this new capacity he was entrusted with the buildings of Linderhof, Hohenschwangau, Chiemsee and the royal palace at Munich: he also built the Pavilion of St. Hubert and was entrusted with further (unexecuted) plans for Falkenstein, a large Byzantine castle and a building in Chinese style: all of which were not executed.

Herr Hofmann was frequently sent, with special orders, to Paris; in the course of his career he had already been in France, England, Germany, Italy and Mexico.

Numerous testimonials prove that Herr Hofmann enjoyed the King's favour to the last moment. He received further promotion from the Prince Regent. In his present capacity he has the privilege of superintending the royal castles and the palaces of Munich, Nymphenburg, Schleissheim and Berg as well as the castle at Berg.

Herr Hofmann,
royal Counsellor of Building.

It must be a singular irony of destiny that has led to his being the witness of the fate of his two royal patrons. He has a son who primises to fulfill all paternal expectation. Numerous orders on his breast denote his services.

Herr Franz von Brandl.

Herr v. Brandl was the builder of the castle at Herrenwoerth: this and his other work speak for themselves. He saved the forests on Herrenwoerth at the time that the King purchased the island in 1873. In a short time he prepared the plans for the castle which were accepted by the King who, as is known, personally examined all plans for the future German Versailles. Then came the question of appointing some one to execute the plans. The chief thing was to find a rich man who could provide funds from time to time, the privy purse being unable to grant more than moderate sums for this purpose. Herr Franz Brandl appeared to Herr v. Dollmann to be the appropriate person Beginning with modest means he had gained distinction in the railways department and, further, had acquired a fortune that might be regarded as security for further work entrusted to him: his royal appointment can be proved, by result, to have been favourable to all concerned.

He turned the first sod at Herrenwoerth on the 24. March 1878 since which date hundreds of busy hands worked at the gigantic building.

Herr v. Brandl.

No ebb in the royal purse could stay the energy of the operations. After the surprisingly short time of seven months the roofing-in of the principal parts of the palace could be begun, in spite of the difficulties of transport and foundation. The side-wings were thereupon commenced. Till the last moment the building director retained the favour of his royal master whose deep understanding fathomed the difficulties of the undertaking. Herr v. Brandl received the honour of knight-hood and numerous decorations, in recognition of his services. Herr v. Brandl was most careful and even considerate at the time of the ebb in the royal privy purse, having even advanced capital to the latter. He can look back with proud and justified satisfaction to the period of his activity in royal service.

Herr v. Effner.

It was Herr v. Effner who planned the landscape-gardening of the royal castles: in his branch he was a genius.

He was born in Munich on the 10. December 1831 and was the son of Effner the court-gardener. He acquired much of his experience in England and France and was frequently sent to Versailles to study for his plans and sketches for the royal gardens.

He was decorated by the King with the Bavarian order of the Crown (knight-hood). In 1883 an obstinate complaint put an end to his active life. He died on the 22. December 1884, as it is said, of unhappiness at having incurred royal disfavour. He has been honoured in Munich by a monument in the Maximilian plantations.

Herr Ferdinand Piloty and Herr Schwoiser,

two painters intimately connected with the King's Castles, were already famous before they received the royal order to execute paintings for the royal buildings. The same was the case with Herr Roegge. Their several artistic achievements are monuments of their respective tendencies and talents.

Herr Wagmueller and Herr Hautmann

have both been celebrated sculptors in their time. The former died in Munich on the 26. December 1884. The portrait of King Louis II. on the cover of this book is from a bust by latter artist who, at present, has one of the largest and best-appointed studios in Munich.

APPENDIX.

Venice

—

Hotel d'Italie et Bauer

Bauer-Grünwald

—

Venice.

Herren-Insel.

Hotel and Restaurant Artmann

on the Island, close to the Landing-stage and on the road to the Royal Castle.

Communication with all Trains.

Post and Telegraph Office in the house.

Handsomely-decorated Restaurant

Veranda and shady Garden.

Magnificent views of the Lake and Mountains.

First-class cuisine, for hot or cold dinners at all hours.

Pure Wines.

Fresh Beer from the Castle Brewery.

Moderate Prices. ***Careful attendance.***

Comfortable Bed-rooms.

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The Hotel is under the personal management of the owner.

Franz Koch.

Hotel Kampenwand.

First-class,

comfortable Hotel in Prien on the Chiem Lake.

Beautifully situated, with magnificent views of the mountains.

Two minutes from the railway-station.

Station on the Chiem Lake Railway.

Full time allowed here for Dinner and Supper to visitors to the Royal Castles.

Excellent bed-rooms and sitting-rooms with balconies.

First-rate Cuisine. *Pure Wines.*

Beer on draught from the Augustine Brewery of Munich.

Attentive Service.

M. Zueri.

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"FRAUENCHIEMSEE"

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PURE WINES.

= BEER FROM THE ROYAL BREWERY AT HERRENWŒRTH. =

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close to the Central Station.

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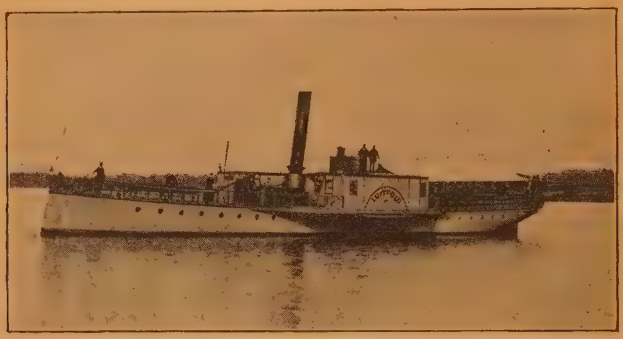


On of the pleasantest excursions for the day from Munich or Salzburg is the

Excursion to the Chiem Lake

including a visit to the magnificent Castle of

Herrenchiemsee.

In **Prien** communication for all trains, on the Bavarian State Line **Munich-Salzburg,** with the local railway and steamers.

Tour round the Lake (6.50 a. m. and 12 55 p. m.) to be highly recommended. Beautiful mountain-views. Tickets for the local railway and steamers may be procured at the railway-stations at **Munich** and **Salzburg.**

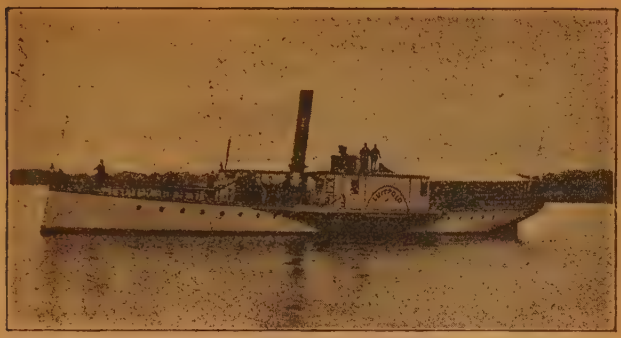
Sommer's Restaurant.

Branch of Junemann's Wine Stores (H. Eckel & Co.)

In the Munich Club House: 19 Salvatorstrasse 19.

Pure wines from the wood and in Bottles
Excellent Cuisine. Dejeuners. Dinners and Suppers.
A large choice of dishes. Meals served at all hours till 12. p. m
Separate Rooms.

Fr. Sommer.



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Fresh Beer on Draught from the Sal vator Brewery Munich-Schwabing. Pure wines from Heinrich Eckel (Mu nich Rathskeller). German and Foreign Ne spapers. Nev

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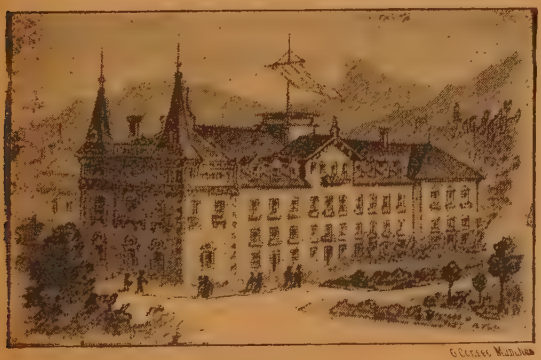

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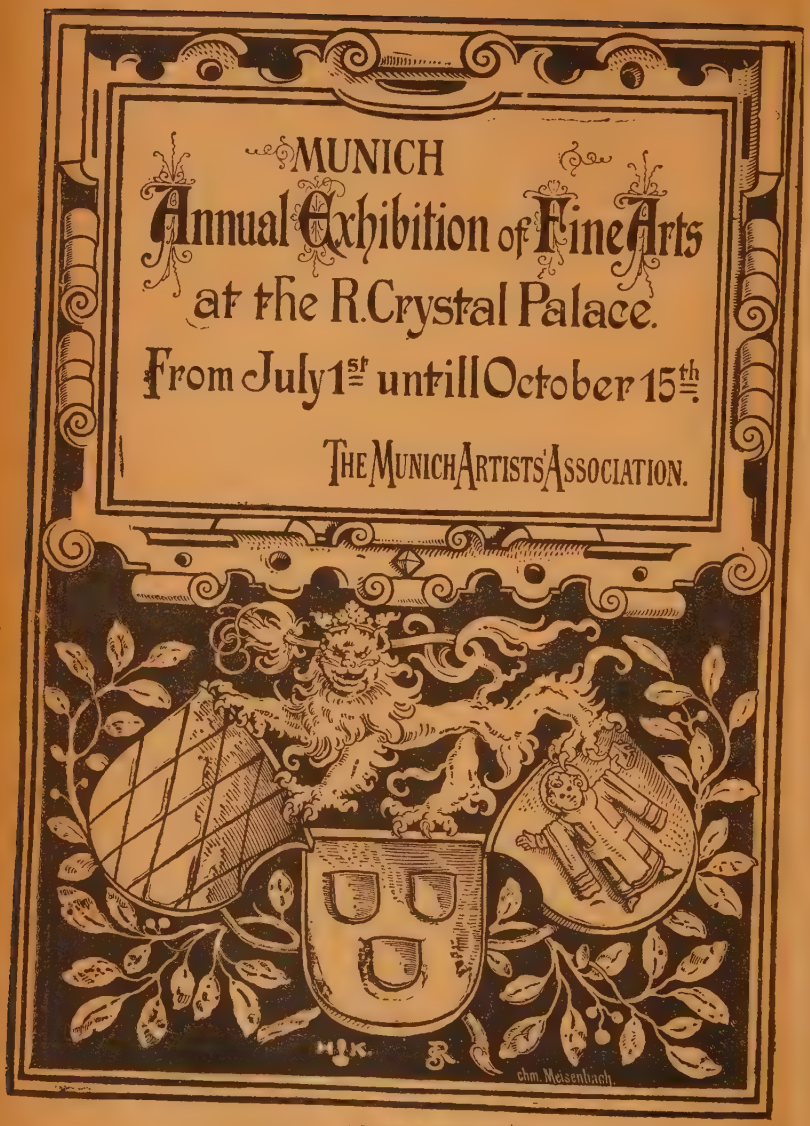
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